Woodwind

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WOODWIND an Arts Paper

Volume 2
Number 9

1318 35th Street, N.W. Washington, D.C. 20007

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WOODWIND is open to articles, poetry, photography, graphics, people who are curious. You can either send material to the address above, or call us at 965-9650 anytime during the day for further information.

We are particularly looking for writers on dance, film, electronics, reviews of small presses, music, any experimental art forms, sculpture, painting, and so on. If there is something you feel we should write about, or if you think attention should be brought to any particular idea or actuality, let us know.

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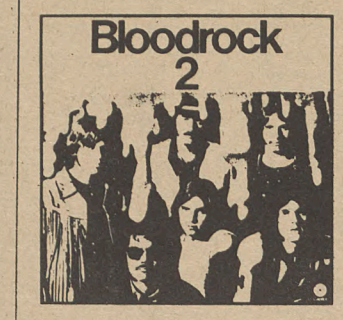

BLOODROCK 2

From the spacious underground of Ft. Worth, Texas, comes this brain-blowing 6-man sound: Lucky in the Morning; Cheater; Sable and Pearl; Fallin'; Children's Heritage; Dier Not a Lover; D.O.A.; Fancy Space Odyssey.

MAURY MUEHLEISEN GINGERBREADD

An expression of lyric thought and musical influences . . . an album of love and concern . . . and contemporary significance. A Song I heard; Mr. Bainbridge; Wintry Morning/Joanne; Free to Love You; That's What I Like; Elena; Rocky Mountains; (Love It) Just a Passing Thing; One Last Chance; Eddie; I Have No Time.

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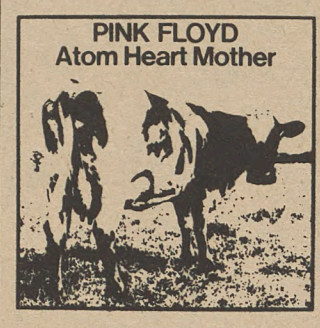

ATOM HEART MOTHER
Pink Floyd

Further excursions into the world of Pink Floyd. Includes Atom Heart Mother; If; Summer 68; Fat Old Sun; Alan's Psychedelic Breakfast. Believable. Credible. Sublime.

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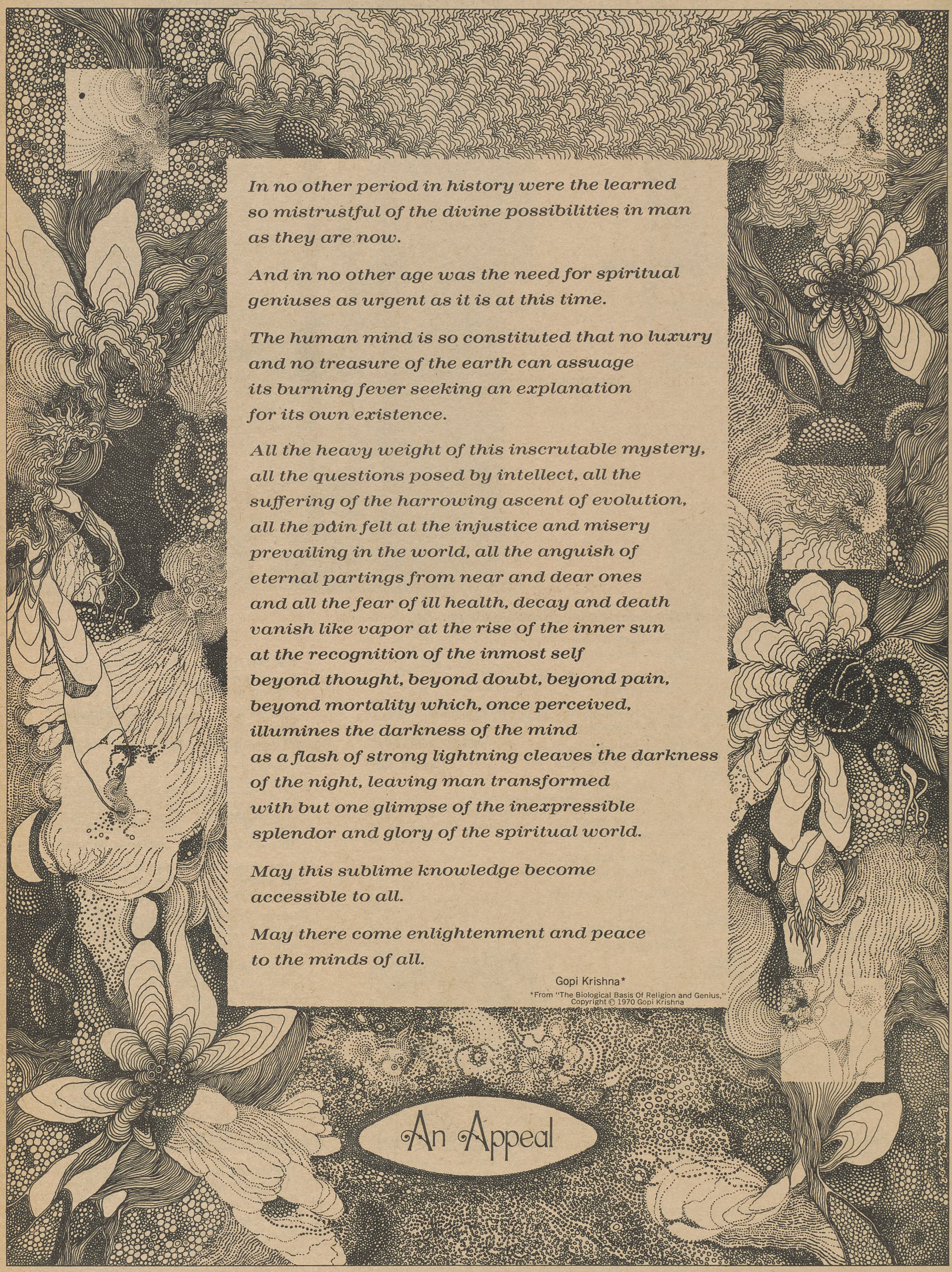

In no other period in history were the learned so mistrustful of the divine possibilities in man as they are now.

And in no other age was the need for spiritual geniuses as urgent as it is at this time.

The human mind is so constituted that no luxury and no treasure of the earth can assuage its burning fever seeking an explanation for its own existence.

All the heavy weight of this inscrutable mystery, all the questions posed by intellect, all the suffering of the harrowing ascent of evolution, all the pain felt at the injustice and misery prevailing in the world, all the anguish of eternal partings from near and dear ones and all the fear of ill health, decay and death vanish like vapor at the rise of the inner sun at the recognition of the inmost self beyond thought, beyond doubt, beyond pain, beyond mortality which, once perceived, illumines the darkness of the mind as a flash of strong lightning cleaves the darkness of the night, leaving man transformed with but one glimpse of the inexpressible splendor and glory of the spiritual world.

May this sublime knowledge become accessible to all.

May there come enlightenment and peace to the minds of all.

Gopi Krishna*

*From "The Biological Basis Of Religion and Genius," Copyright © 1970 Gopi Krishna

An Appeal

Dear friends
If you can read this
You are surviving

The test of survival
Without clean air and water
To survive in

But maybe are drowning
In my rare air unless
You inject it with your

Own mortal need
(which is nice or
It isn't)

But the willingness to live
Is strong and dark
As smells of sugar and cinnamon

I now try to inflict
Upon
This imitation paper.

Sad buyers,
You and I among
The bad land salesmen,

Must stick uncommonly
Together
Taking nothing from dead

People
Letting them live
Like birds pecking bread

While we will be guys
Wanting to give
Something away

Feeding even the fat
Converting
Their brains to hearts

Unless it rains
Then make time for broken
Blossoms trapped

For space
It will all be written
In your calendar

GRACE NEW CAVALIERI POEMS

JOHN THORTON

I have gathered
Another person
For you

It is me standing
Over here
Just out of your sight

Saying there was no room
To be
Closer but

I was afraid
Wi thout you though
I may overestimate your

Way of doing things
I am still condemning
You to life.

The remains
Of our sore skin
Beneath this frayed flag

Are on the ground
(Walk don't step)
Killing our children at play

How can we know
Unless we try
To band

All untasted kisses
Into one place
Each looking just

The way we are
kicking things
Dead off our shoe

Away
Where someone
Forgot to bury his remains

Let us look exactly
The way we mean
Never older than that

Restoring our planets
To moving through stars
Our original shapes

This News Brought To You By Women's Lib

Immediacy is ham
Sliced and served

On the balanced minute
At suppertime

The wind comes up
The sun goes down

Containing our heritage
Not to be overlooked

The quarreled debate
Is of dishonesty and honesty

Using each other
Decently as possible

Even if we are women
Providing salt for the bite

Shuffling pits and nuts
From fruit

Passing the dead pink pig
Upon the plate

There's No Mold Like Old Mold

I'm a funny person
The visitor said
I can look
At certain pictures
They make me vomit
And now sailboats
On the water
I can look at
All day long
Me too I said
Mixing up mud
On my canvas
For her big mast.

Savage Practices And How Lucky I Could Be

Sore love
Its timber descending down hills
Like sounds of trucks gone by
A loss instructing us
Leaving dead babies on our doorsteps
Where once there was no death
Crying without tears
For all, little, bitter, shed.

I leave rocks freezing on the shore
Leave the songs, praising, praising
Our endless alterings
Our brief destiny
Our love's prolix.

TERMINAL CASE

Yes yes this room which you invade,
Fleshtipped , a spear in flight to sicken
Against me, quiver for quiver for flesh

Against flesh, of all those I know and
Those I don't, you are the most difficult
To recall, I must apologize, your voice

I cannot recognize, depersonalized
As a flapping bag blows, then folding in
Sticky as dough, then clean as bread

Curling the bone, turning on my ears like
Clay, as regular, red, as crude, unstrung
The words lumping regularly hanging damply

Like a dead ball, limp, from the eye of
Its rocket, from some other place, even there
I do not know you, I tried! Listening to

Every other word, trying to make sense
Rolling with the wine of it, but it was
Still the same you and moreso, ends

Of friendship run like a fever, dying
As if after a long sleep, hope dangles
On limbs achingly, Just don't say, it is

Always the way, please, your messages are
Harbingers, hobbling along, winging their
Wedged arms, rolling free spheres to clap

The mind and curdle its mist. This is my
Last time to touch ground, I tried
Studying your success, trivial, imperfect

Sitting at your table, eating the parts
Of your body, you never stocked the best,
Didn't you notice how I sat in the oven

Preferring it, when you came to call, no
I gave you options, piecemeal, cozy
Priorities, starving you all the while

I ate trees, in my eyes out my mouth
When you talked, rather than suck on
Your heart, your flesh, chilled and served

Sliced, arranged bloody on my clean plate
-How joy fails at the other end! Up, up
The green hill, you stumble, yellow,

As the unhungry at dinner at o'clock-
The veined leaf, the kite in penurious
Winds, the passing of things unpretty.

Only when you are calibrated to our pains
and when your mind deliberates the heart
will we again turn, and listen for your callings.

New Year's Revolutions (33⅓) from Warner/Reprise

TONY JOE WHITE
Tony Joe White (WS 1900)

The South's sexiest singer/songwriter, the man who wrote "Polk Salad Annie" and "Rainy Night in Georgia," with his first Warners album, produced in Memphis by Peter Asher of James Taylor fame.

BLACK SABBATH
Paranoid (WS 1887)

Second offering from enormously successful English group. Currently Number One in England, they recently completed a great tour of this country.

PETER GREEN
The End of the Game (RS 6436)

Peter's first solo album since his departure from English group Fleetwood Mac — a virtuoso guitarist, Peter also wrote and produced this.

CURVED AIR
Air Conditioning (WS 1903)

Refreshing and slightly surrealistic English rock group offers a first album backed by strong waves of underground appreciation.

THE PENTANGLE
Cruel Sister (RS 6430)

England's musically impeccable folk/jazz quintet offers their fourth album, this an assemblage of Pentangle-arranged English folk songs.

JOHN RENBOURN
The Lady and the Unicorn (RS 6407)

One of Pentangle's two quiet guitarists plucks his magical way through traditional English and Italian folk songs, arranging, adapting, and amazing.

ZEPHYR
Going Back to Colorado (WS 1897)

First album by Colorado rock group, featuring their own songs and Miss (or Mrs.) Candy Givens who can squeal, holler, shout, belt, but most of all, sing.

DION
You're Not Alone (WS 1872)

Dion's second album for Warners with new Dion songs, plus his special version of some Beatle songs.

FANNY
(RS 6416)

Richard Perry, Boy Wonder Producer, discovered and produced this all-girl attraction, currently house band at L.A.'s Whisky A Go Go.

All available on Warner/Reprise Records (and tapes, distributed by Ampex).

Distributed by Schwartz bros.

CABLE

WHAT IS CABLE TELEVISION?

Cable television or CATV is a superior way of receiving television pictures. Broadcast signals received on sensitive antennae at a specially selected site, are fed through a network of coaxial cables to the homes of individual viewers.

FEES: Persons who wish to enjoy the service pay an installation charge to have their set hooked to the cable, and a monthly service charge. The installation fee usually runs from $10 to $20, and the monthly service charge is about $5.

SIZE OF INDUSTRY: There are approximately 2400 community antenna or cable television systems operating in 49 states and the Virgin Islands. These 2400 systems serve about 3900 communities. Estimated annual revenues are approximately $300 million and plan investment exceeds $600 million. Approximately 60,000 people are employed in the operation of CATV systems, service, and equipment supply.

AVERAGE SYSTEM SIZE: 1900 subscribers.

PEOPLE SERVED: Estimating 3.3 persons per home, (service to 4,500,000 homes) CATV systems relay television signals to almost 15 million viewers, or about 7% of the U.S. television audience. In addition to the approximately 2400 operating CATV systems, there were as of January, 1970, approximately 2100 additional communities where CATV permits had been issued but no known construction started, and approximately 1400 communities where CATV applications were pending before local governing bodies. Industry leaders have estimated that, assuming reasonable regulation, the CATV industry will in 10 years serve 30 million homes via 7500 systems, have annual revenues of $3 billion, have a building investment of $5, and will directly employ 750,000.

(The above information taken from *NCTA* News Release, 3/25/70).

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U.S. CATV SYSTEMS—BY SUBSCRIBER SIZE (As of Feb. 7, 1969)

Size by Subscribers	Systems
20,000 & over	8
10,000–19,999	50
5,000-9,999	144
3,500-4,999	123
2,000-3,499	279
1,000-1,999	423
500-999	427
50-499	730
49 & under	46
Not Available	260
Total	**2,490**

TV Factbook No. 40

CHANNEL CAPACITY OF EXISTING CATV SYSTEMS (As of March 1, 1970)

Over 12	86
6-12	1,720
5 only	459
sub-5	61
Not available	164
Total	**2,490**

TV Factbook No. 40

THE FIRST CABLE STATION was founded by Robert Tarlton who ran a radio sales and service shop in Lansford, Pa. . . . When TV sets became commercially available in the late 1940's, Tarlton had trouble selling them because reception was abominable. The nearest stations were in Philadelphia, 65 miles away. The signals reaching Lansford were very weak, and further blocked by a mountain that overshadows the town. Tarlton experimented in 1949 with installing individual antennas for set owners on the mountain. That worked fairly well, and he quickly got a better idea . . . he and several friends pooled their resources and set-up a firm called Panther Valley Television Company.

Panther Valley built a tall master antenna atop the mountain to spear the faint Philadelphia signals. These were fed into an amplifier to bring them back to full strength, and then into a coaxial cable that was strung on poles down the mountainside and into town. The company offered to hook customers up to the cable for an installation charge of $125 and a monthly service charge of $3. Television-hungry residents of Lansford immediately began buying sets from Tarlton's shop and "going on the cable." They received three Philadelphia channels with greater fidelity and clarity than did a lot of people living within 10 miles of Philadelphia—or even in the city itself.

"Today, with its system modernized and rebuilt, Panther Valley Television provides 12 channels to 2,900 residents of the Pennsylvania hill towns of Lansford, Coaldale, Havto and Lake Havto, who would otherwise have little or no TV. Tarlton remains president of the company, and also of Titusville Cable TV in Titusville, Pa." (*Nation*, 5/18/70, Smith)

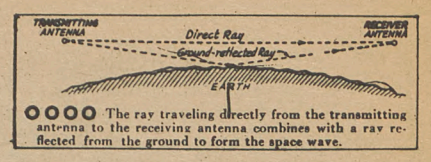
THE MODERN CABLE SET-UP CONSISTS OF:

1. Tower selected for good reception,
2. antenna system so that there are separate antennas for each channel to be received, (sometimes distant signals are relayed to the tower by 1 or more microwave transmitters),
3. "headend", a small control station at the foot of the tower where signals are brought up to maximum strength and clarity. (Here, some of the signals may be rechanneled—i.e. cable systems put UHF stations on empty VHF channels),
4. amplifiers, placed at distances of 1,500-2,000 feet along the trunk line into town to keep signals strong,
5. "feeder" lines, "tapoffs", and "house-drops" which carry the signals from the main cable to individual streets and subscribers' homes. (*Nation*, 5/18/70, Ralph Smith)

COAXIAL CABLE CONSISTS OF:

1. Copper wire in the center like lead in a pencil,
2. insulated by polyethylene foam (the major part of the diameter in cross-section), and,
3. coated with a tubular shield of braided copper or seamless aluminum sheath. (*Nation*, 5/18/70, Smith)

> When a current or signal is introduced into the cable an electromagnetic interaction takes place between the center wire and the surrounding sheath. The interaction prevents currents from radiating off the cable. This is the secret of the cable's key characteristic—its immense capacity for carrying electronic signals, data and information." (*Nation*, 5/18/70, Smith)



The ray traveling directly from the transmitting antenna to the receiving antenna combines with a ray reflected from the ground to form the space wave.

MEDIA OWNERSHIP OF CATV SYSTEMS

Of the 2,490 systems operating as of March 1970, following is by media ownership:

Media	Systems	%
Broadcaster	910	36.5
Phone	146	5.8
Newspaper-publishing	207	8.2

TV Factbook No. 40

CATV'S ORIGINAL PURPOSE AND STILL PRINCIPAL FUNCTION is to provide the viewer with better reception and a larger selection of existing TV stations than he can get from the air since Broadcast TV discriminates against large parts of the population beyond the clear signal range of a few metropolitan areas.

CABLE TV—MORE CHANNELS, LOWER COST OF TRANSMISSION

". . . One of Cable TV's great potentials is its inherent ability to end the economy of scarcity on which the power of the present TV broadcasting oligarchy is solidly based. Many new CATV rigs are being built for twenty-channel reception, and San Jose, Calif. is installing one for forty-two channel capacity. Experts believe that the cable could carry as many as eight channels with present technology. If more were ever needed, they could probably be tacked on by using more sophisticated input equipment. . ."

"Since in a CATV system it is possible to transmit directly over the cable without receiving any signal from the air, the high cost of building and running an over-the-air transmitter is eliminated. In addition, while a commercial over-the-air broadcaster derives his entire revenues from his programming, a cable system does not make its money on what it transmits. The cable runs on the profit from the subscribers' fees, whether or not the system is used for cablecasting."

BROADBAND . . . "there can come into homes and into business places audio, video and facsimile transmissions that will provide newspapers, mail service, banking and shopping facilities, data from libraries and other storage centers, school curricula. . . In short, every home and office will contain a communications center of a breadth and flexibility to influence every aspect of private and community life." (*Nation*, 5/18/70, Smith)

CABLE GROWTH

"In the first stage of the CATV boom, most of the activity has been in those cities, towns and communities that do not qualify as heavily concentrated markets, and which have therefore not been regarded by the FCC or the broadcasters as deserving full TV service. About 45% of the population lives in towns and cities ranging from 2,500 to 50,000 population, and few of these communities have their own TV stations. . ."

"Most cable systems are still small, the average set-up having about 1,500 subscribers, and the largest, in San Diego, having 28,325. Restrictive policies of the Federal Communications Commission, developed in response to urgent requests from the broadcasting industry, have retarded the growth of CATV systems in metropolitan areas. Nevertheless, cable installations are now coming to heavily populated urban centers, and it is here that the next big growth stage for CATV will occur. Irving Kahn, President of the TelePrompter Corporation, one of two companies franchised to build cable systems in Manhattan, predicts that within ten years 85% of TV reception in the United States will be by cable." (*Nation*, 5/18/70, Smith)

The first direct intercontinental television link between two schools was made on 31 May 1965 through the Early Bird satellite. It established communication for 50 minutes between the West Bend High School, Wisconsin, in the United States of America and the Lycee Henry IV, Paris, in France, some 4,000 miles apart.

. . . On the American side, the West Bend students collected in their ordinary classroom. When called on by the teacher in charge, they left their places and spoke in front of the camera as if facing an interviewer. On the other hand, the Paris students were gathered around a large table in the library, with a teacher standing among them. On the French side, the actual classroom setting was lost and the participants appeared merely as a group of young people, but this was offset by the gain in freedom.

. . . The programme lasted 50 minutes and took the form of a dialogue. To begin with, it was rather stiff (each speaker occupied the screen for a fairly long time and then formally handed over to another). The discussion soon became more lively.

. . . A striking feature of the experiment was the eagerness of the young people to contact their opposite numbers. They were all careful to speak in each other's language, although they had the right to go back to their own language when in difficulty. The broadcast took place in an atmosphere of great good humour, with a certain amount of facetiousness on the part of the French students and the Americans more earnest but also extremely efficient. Both sides seemed to adapt themselves immediately to this new mode of human relations. The actual course of the discussion bore witness to this, as it shifted very simply from the adult themes which had been laid down to subjects of genuine interest to adolescents (to the great displeasure of the French headmaster, who deplored the flippancy of the conversation).

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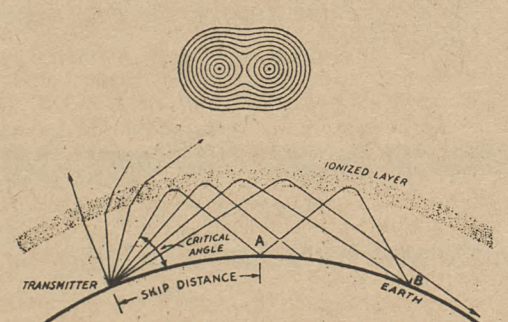


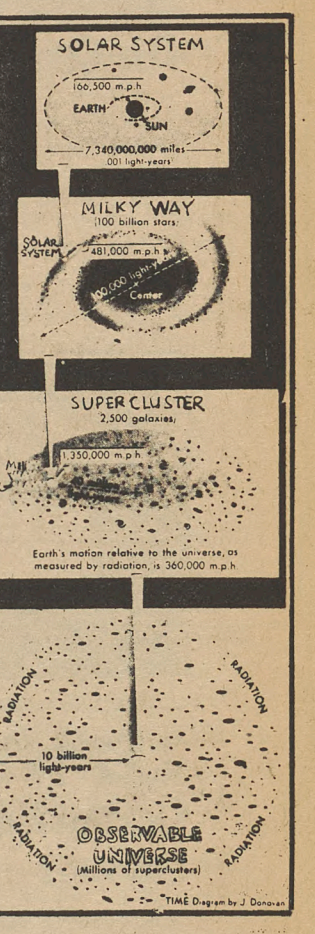
Fig. 1-8 — Behavior of waves on encountering the ionosphere. Waves entering the ionized region at angles higher than the critical angle are not bent enough to be returned to earth. Waves entering below the critical angle reach the earth at increasingly greater distances as the angle approaches the horizontal.

BROADCAST TV—FEW CHANNELS, HIGH TRANSMISSION COST

"Television is a colossal hog of the electronic frequencies. The elbowroom required by each channel is what makes the over-the-air very high frequency (VHF) TV spectrum the scarcest of our natural resources. No more than 12 channels can be carved out of this choicest part of the TV transmission spectrum. When additional allowance is made to avoid overlapping and interference, and for the further restrictions imposed by the economics of a commercially based broadcasting system, it works out that 75% of all American viewers get no more than three or four channels. . ."

"A year ago, President Nixon, under sharp prodding from Rep. Torbert H. Macdonald (D., Mass.), chairman of the House Commerce Committee's Subcommittee on Communications, finally released the text of a Johnson administration Task Force report on national communications policy. Among other things, the report concluded that money, even more than lack of space on the spectrum, was a major barrier to the expanded use of TV. The cost of building and running over-the-air transmitters, and programming costs, which are rising at a rate of about 8% annually, make any expansion of the present system almost prohibitively costly." (*Nation*, 5/18/70, Smith)

PRESENT LOCAL PROGRAMMING CONCEPTS began, in order to make the CATV service more attractive, by filling one or more empty channels on their viewers' sets with such simple fare as weather reports, stock market quotations, and views of an AP or UPI news ticker. Such "programming" costs little, and is easily provided by even a very small system. Soon, a few systems went a step farther—they began to transmit live local material. Today 5-10% of cable systems offer live programming of local origin, usually transmitted for a few hours a day, or irregularly when events of interest take place. These include newscasts, religious programs, school activities, county fairs, fund-raising drives, sports, cultural events, political debates, public hearings, school board meetings, children's programs, and daily variety shows featuring local persons and events. (*Nation*, 5/18/70, Smith)



Moreover the ability of the ionosphere to reflect radio waves varies throughout the day, causing a fading in signal strength. Experience during the past thirty-five years has enabled diurnal variations to be forecast and the best frequency for use to be selected, but in practice this means that several widely different frequencies must be allotted to each transmitter, thereby restricting still further the number of transmitters which can be used. Even with a choice of frequencies, communications between some points may fail for several hours. There is also a possibility that sudden and unforeseen disturbances of the ionosphere may disrupt all radio-communications. For example, in 1960 an ionosphere storm, associated with a large sun spot and solar flare, interrupted almost every radio telephone and telegraph circuit to the United Kingdom for the three days.

The inadequate number and the unreliability of high-frequency radio circuits has long impeded the transmission of news throughout the world.

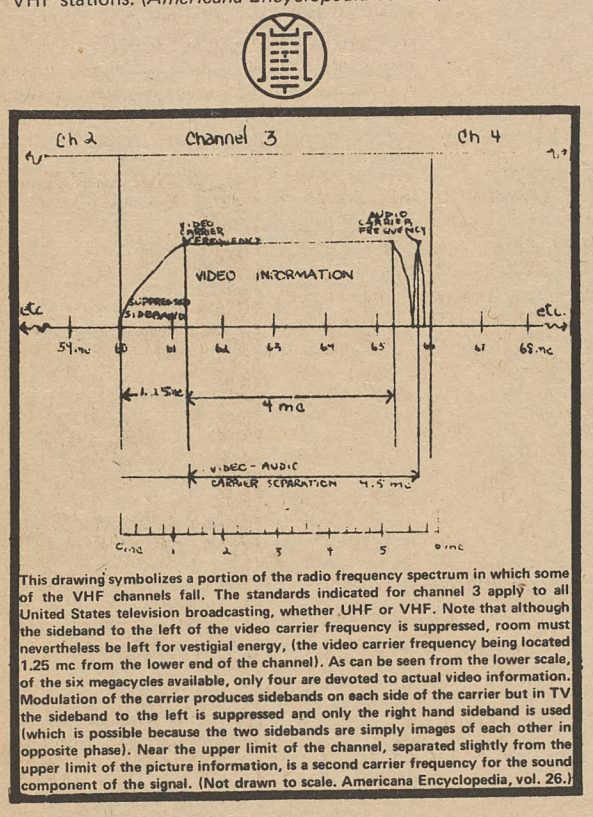
Ivor Ray—*copyrighted UNESCO 1968*

CHANNELS

Any transmission of intelligence by means of radio involves the use of a specific frequency of radio energy, known as the carrier frequency, plus other adjacent frequencies (sidebands), which become involved when the carrier is modulated. The group of frequencies used by a given transmitter is called a channel, and the amount of information it is possible to transmit through a given channel depends on the width of that channel, that is, the total number of frequencies available within the channel. Since there is an ever-increasing demand for "space" within the usable radio frequency spectrum by the many different radio communications services, each service must be content with the minimum channel width and minimum number of channels compatible with the needs of the service. Television is relatively demanding both as to channel width and number of channels. Its 6 megacycle (6,000,000 cycles per second) channel is, for example, 200 times as large as the channel used in the United States for standard (AM) radio broadcasting.

In countries which do not have competitive television systems, the problem of allocation is much simpler since a relatively few strategically located stations can blanket the population with one, or even several, program services. When television was first authorized in the United States it was assigned to a small group of 6 megacycle channels within the very-high-frequency (VHG) portion of the radio frequency spectrum. After some changes, the number of channels stabilized at 12, and no more room could be found for additional channels in the VHF band. The FCC sought to solve this problem by adding 70 channels in the next higher band, the ultra-high-frequency (UHF). A Federal law requires, since 1964, that all new TV sets must be equipped to receive UHF channels.

Though all 82 TV channels are the same size, 6 megacycles, their position in the frequency spectrum profoundly affects their relative usefulness. It is characteristic of radio waves that the higher they are in frequency, the shorter the distance that can be propagated with a given amount of power. While low and medium frequency waves tend to follow the curvature of the earth beyond the horizon, as one moves up the spectrum into the VHF and then the UHF regions the waves tend more and more to behave like light, that is, to travel in straight lines to the horizon. Furthermore, the higher the frequency of a transmission channel, the more easily its signals can be blocked off by objects in their path such as buildings, trees, mountains, or even rainfall. In terms of the usefulness of the television channels, this means that the higher the channel number the less desirable the channel from the point of view of obtaining maximum geological coverage. The UHF channels, because they represent such a jump in frequency from the highest of the VHF channels, are markedly inferior to the VHF channels in their ability to provide reliable distant reception and to cope with obstructions in the path of the signals between transmitter and receiver. UHF stations cannot compete on even terms with VHF stations. (*Americana Encyclopedia* vol. 26)



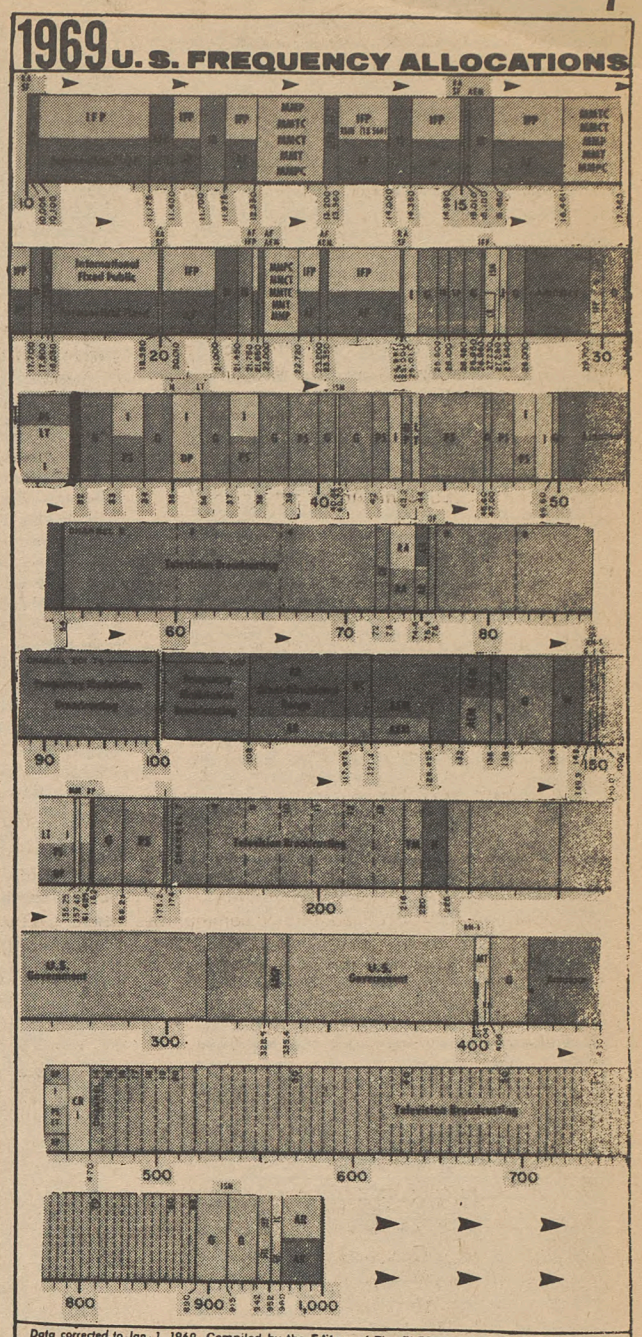
This drawing symbolizes a portion of the radio frequency spectrum in which some of the VHF channels fall. The standards indicated for channel 3 apply to all United States television broadcasting, whether UHF or VHF. Note that although the sideband to the left of the video carrier frequency is suppressed, room must nevertheless be left for vestigial energy, (the video carrier frequency being located 1.25 mc from the lower end of the channel). As can be seen from the lower scale, of the six megacycles available, only four are devoted to actual video information. Modulation of the carrier produces sidebands on each side of the carrier but in TV the sideband to the left is suppressed and only the right hand sideband is used (which is possible because the two sidebands are simply images of each other in opposite phase). Near the upper limit of the channel, separated slightly from the upper limit of the picture information, is a second carrier frequency for the sound component of the signal. (Not drawn to scale. Americana Encyclopedia, vol. 26.)

UNITED STATES TV CHANNEL ALLOCATIONS

Channel #	Band	Location within band
2-4	VHF (30-300mc)	54-72mc
5-6	VHF (30-300mc)	76-88mc
7-13	VHF (30-300mc)	174-216mc
14-83	UHF (300-3,000mc)	470-890mc

(American Encyclopedia, vol. 26)
Single television channel = 6 megacycles

Channel	Frequency Range	
Sub 1	6-12mc	Six channels can be carved out of the electromagnetic spectrum below channel 2. These channels are not used for over-the-air broadcasting because they have inferior carrying qualities, but they can be carried on the cable with no significant signal loss of strength or clarity. *(Nation*, 5/18/70, Smith)
Sub 2	12-18	
Sub 3	24-30	
Sub 4	30-36	
Sub 5	36-42	
Sub 6	42-48	
Sub 7	48-54	
Ch. 2	54-60	Normal VHF "Low Band"
Ch. 3	60-66	
Ch. 4	66-72	
Unused	72-76	
Ch. 5	76-82	
Ch. 6	82-88	
FM Radio	88-108	
Air Navigation	108-120	must be vacant on cable to avoid interference with aircraft navigation
A	120-126	For technical reasons, this range is avoided by over-the-air broadcasting, but can be used without difficulty by the cable. *(Nation*, 5/18/70, Smith)
B	126-132	
C	132-138	
D	138-144	
E	144-150	
F	150-156	
G	156-162	
H	162-168	
I	168-174	
Ch. 7	174-180	Normal VHF "High Band"
Ch. 8	180-186	
Ch. 9	186-192	
Ch. 10	192-198	
Ch. 11	198-204	
Ch. 12	204-210	
Ch. 13	210-216	
J	216-222	Extended VHF Band
K	222-228	
L	228-234	
M	234-240	
N	240-246	
O	246-252	
P	252-258	
14-83	470-890	Normal UHF Band


1969 U. S. FREQUENCY ALLOCATIONS
Television Broadcasting
U.S. Government
Data corrected to Jan. 1, 1969 Compiled by the Editors of The ELECTRONIC ENGINEER • Copyright 1969 • by Chilton Company • Chestnut and 56th Sts. • Philadelphia, Pa. 19139 • Price $1.00
AC Airdrome Control
AEM Aeronautical Mobile
AF Aeronautical Fixed
AFT Aeronautical Flight Testing
AR Aeronautical Radionavigation
ARGP Aeronautical Radionavigation Glide Path
CR Citizens Radio
D Disaster
DP Domestic Public
G U.S. Government
H Amateur
I Industrial
IB International Broadcasting
IC International Control
IFP International Fixed Public
ISM Industrial, Scientific, Medical
MMCT Maritime Mobile Coastal (telegraphy)
MMT Maritime Mobile (Telegraphy)
MMTC Maritime Mobile Telegraphy Calling
MRN Maritime Radio Navigation
MMPDC Maritime Mobile Phone Distress and Calling
MMP Maritime Mobile Phone
MMPC Maritime Mobile Phone Coastal
MT Meteorological Aids
P Police
PS Public Safety
RA Radio Astronomy
RP Remote pickup broadcast
S Space and Earth Space
TM Telemetering

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FEDERAL COMMUNICATIONS COMMISSION REPORT

ISSUE: CATV PROGRAMMING ORIGINATION

MEMORANDUM OPINION AND ORDER

Adopted: June 24, 1970; Released July 1, 1970

1. We have before us a number of petitions for reconsideration of our First Report and Order herein, released October 27, 1969. . . In that decision . . . we dealt with certain aspects of community antenna television (CATV) service. **We determined that the public interest would be served by program origination (cablecasting) over CATV systems, and accordingly adopted a requirement for such cablecasting after January 1, 1971 by systems with 3,500 or more subscribers, leaving to further proceedings the question of whether the requirement should be made applicable to smaller systems.** We also authorized advertising on cablecasts, limited to the beginning and end of each program, and to such "natural breaks or intermissions" within programs as are beyond the control of the CATV operator. . .

2. The joint petition for reconsideration of Cablecom-General, Inc., Communications Properties, Inc., Pennsylvania Community Antenna Television Association, Inc., Service Electric Company and Texas CATV Association, Inc. supports the Commission's objective promoting multi-purpose CATV operation combining the carriage of broadcast signals, program origination and common carrier services. However, it urges that a compulsory origination requirement, limitations upon advertising and the possibility of a dual Federal-State regulatory system are undesirable. With respect to the origination, or "cablecasting" requirement, it is urged that to compel cablecasting by systems not adequately prepared to undertake it will not advance the Commission's aims, but rather will retard their realization. . . The petition urges that there is no valid basis for assuming that CATV systems not now originating programs do not have a valid reason for failing to do so; uncertainties over copyright legislation and state public utility regulation as well as economic problems related to capital requirements are referred to as obstacles to effective cablecasting. . .

3. We have carefully considered these contentions, but are not persuaded that either the public or the CATV industry would be better served by deleting the cablecasting requirement. As the petitioner's state, there is no disagreement about the value and importance of cablecasting. **Since many systems are now originating, the general feasibility of origination is no longer in doubt, and we believe that we adopted a reasonable cut-off point in limiting the applicability of our rule to systems with at least 3,500 subscribers.** The first Report and Order covers this issue in detail, 2/ including available data on costs, and the initial rule adopted in that document is very broad, permitting great flexibility in cablecasting operations. **We have been given no data tending to demonstrate that systems with 3,400 subscribers cannot cablecast without impairing their financial stability, raising rates or reducing the quality of service. We recognize that there are some uncertainties, but these uncertainties have not prevented the inauguration of cablecasting by many systems.** 3/ Innovative arrangements are also possible, such as agreements with educational institutions under which a channel is made available for the use of the school which, with its own studio and other facilities, will produce educational, cultural and other programming. The CATV of course would be expected to see to it that local political and other affairs are covered on that or a different channel, but the costs of origination to it would be sharply reduced. We do not see, therefore, why a reasonable requirement for cablecasting should produce less quality origination than would otherwise be produced. 4/ **The rule adopted is minimal in the light of the potentials of cablecasting and, on our own motion, we are postponing the date when origination must commence to April 1, 1971 to afford additional preparation time.**

4. Indeed, we recognize that there is a question of whether we should not go beyond the minimal rule and specify a minimum number of hours for local live origination (as against presenting primarily film). **We adhere to the judgment . . . namely, that it is appropriate to afford a period of free experimentation and innovation by cable operators.** However, there is one development which does require consideration. It has come to our attention that some cable operators simply lease their origination channel to a local radio station, which in turn presents its disc jockey shows over this channel for virtually the entire broadcast day. **While the cable operator is perfectly free to enter into arrangements with local broadcast stations during the period of experimentation. . ., the main purpose is to provide an outlet for local expression.** As we stated in the First Report, the very existence of "available facilities for local production and presentation of programs. . ." is a most important contribution to the public interest, since it means that the mayor, the local political candidates, those willing to discuss controversial issues, etc. have a means of access to the television viewer. However, if the channel is unavailable for such presentation because it is leased out to a local broadcast facility for television presentation of its shows, the above purpose is frustrated. **We therefore . . . make clear that the CATV may not enter into any arrangement which inhibits or prevents the substantial use of the cable facilities for local programming designed to inform the public on issues of public importance. . .**

5. Several parties 5/ urge that the Commission, in encouraging cablecasting has embarked upon a new course with respect to CATV, which was previously limited to the role of a supplement to broadcast television service. They say that CATV, still founded upon the carriage of broadcast signals, but now encouraged to originate programs independently, will be a greater threat to the public's continued reception of "free" programs than either previous CATV operations or subscription television broadcasting. . . The adoption of rules similar to those preventing siphoning television programs from free television broadcasting to subscription television broadcasting will serve to insure that cablecasting does not merely force the public to pay for what it now receives free. They are additionally warranted here because of CATV's inability to serve the same audience reached by a television broadcast station, and they serve the same purpose of protecting those who do not wish or cannot afford to pay for television. Finally, we believe that as is the case with subscription television, advertising should not be permitted where the public pays directly for the programs. . . However, **we do not believe that cablecasting unaccompanied by per-program, or per-channel charges, presents a substantial threat of siphoning, or that such cablecasting, which we wish to stimulate, should be restricted to one channel or limited to sponsorship by local advertisers in small communities. . .**

7. We note also other requests by several parties that we deal with CATV on a more comprehensive basis at this time, covering such issues as licensing, whether origination by the CATV operator should be permitted on more than one channel, regulation of common carrier operations, reporting requirements, and technical standards. We are not persuaded that all of these questions need be resolved before we proceed with the basic determinations made in the First Report and Order of October 27, 1969. CATV originations are still in their infancy, and, so far as we know, common carrier operations are still in the future. These various issues are not being forgotton. . .

Federal Communications Commission, 1919 M Street, N.W., Washington, D.C.

CABLE RAP®

The following is a discussion on cable, representative of a number of points of view, which took place in the offices of Source Associates, N.Y.C., on Sept. 24. The participants were Jeff Casdin and Art Anderson of Source, a private investment and consulting firm specializing in the problems of interfacing people with technology, Theodora Sklover, consultant on urban communications to the Bedford Stuyvesant Restoration, Corp., the Sloane Commission, the Center for Policy Research, Forum Communications, Fordham University's Center for Communications, etc., Barry Steigers, Director of Program Origination for Columbia Cable Systems, a publicly owned company based in Westport, Conn., with systems in Florida, Texas, Washington, Oregon, Arizona, California, Colorado and New Jersey, Beryl Korot and Phyllis Gershuny, the editors of *Radical Software* and Steve Katz, who had been visiting Source Associates prior to the start of the meeting.

JEFF: Thea, maybe we should start by your outlining for us your involvement with cable.

THEA: Well, I've primarily been into developing different uses of media that have to do with urban needs for a variety of projects—some are in the cable area, some are in broadcasting. I've been working with the Bedford-Stuyvesant Restoration Corp., trying to help them to develop an application for cable franchise as well as ways of developing programming concepts in terms of community input . . . John Hay Whitney has made a donation to Restoration to help them get this franchise, and they in turn have hired an attorney and myself as a communications consultant. Prior to this I had worked in the Two Bridges community trying to help them organize around the concept of cable, trying to see if we could work something out with the existent system There is already a company in Manhattan that is franchised in the area of the Twc Bridges community, Manhattan Cable-Sterling. We tried to work something out whereby there could still be some sort of a community set-up, set-up within Two-Bridges which the community could get access to and control over.

JEFF: How many channels are available now in that area?

THEA: I think they only have what is presently available which is twelve, and only two others, 6 and 8. The New York City contracts that were signed stipulates that by July, 71, seventeen channels will be made available. Actually, my plan was a little premature and a lot of the concepts that we developed there I think have now fed into the contracts and could now be picked up by individual communities. One of the things that's stipulated in the city contract is that the two franchise operators, Manhattan Cable in the lower half of Manhattan, Teleprompter in the upper half, will have to within the next three years sub-divide their systems into ten sub-districts giving access to each one of those sub-communities, setting up some sort of origination facilities in each one. *So the concept I was developing in Two Bridges is now inherently a part of the contract.* However how that is going to be implemented is another question. Who's going to pay for the origination facilities? What kind of training will be made available? Will the sub-districts really have programming of their own?. . . . *Let me give some further background to the New York situation. There were hearings held on July 23. They were to determine whether the two companies I mentioned before, Teleprompter and Sterling, would indeed be awarded these two franchises and given the exclusive rights to operate cable in Manhattan. I think they were originally given three year franchises, which were extended, but this was to see whether new contracts would be awarded. These were 20 year contracts which was one of the very big issues.*

JEFF: Do you know how much money Teleprompter had invested in New York up until that time?

THEA: No.

JEFF: Well, I don't have the exact figures, but I know it was millions of dollars. That's a lot of money to be sunk into Manhattan on the risk that they were not insured the franchise renewal. They must have felt fairly guaranteed they'd get it.

THEA: Yes, the argument that was given on behalf of the franchises being granted for 20 years is the fact that they have already expended this enormous amount of money, and who would really come along and buy them out? Also the rationale that they had acted in good faith.

JEFF: It's interesting that Howard Hughes owns half of Teleprompter—that's as much money as everyone has all together.

BARRY: There's no question that it's going to take a great deal of money not only to construct and operate the cable stations, and operate them properly, but to provide a service that must be provided. . . We all know that no matter what business you're in, if you don't provide the service you lose the faith, and once you do that then the whole premise for being in business becomes questionable, and this more so than any business I've ever seen. In broadcasting, sure you can get hurt, but there's a direct relationship here of providing a 24 hour continuous service that demands a great deal of expertise and money—particularly, money. It's not money that you can hope to get by having tremendous sales. You build this plant and you maintain it from day number one, regardless of how many people are connected with it. You definitely must have capital first, then the sales later to pay back that capital or that investment goes down the drain, which is a little different from some other businesses.

JEFF: But there is enough history in the cable industry to tell one that the risk of sales not following investment are low.

*BARRY: Except in the major markets. . . , and even the medium markets are not the same as the small hometown markets and it's all based on formulas we, the industry, have been able to formulate over the years—*a particular market gets no television, cable television brings it, the demand is great, everybody wants television. They want adequate service, at least, and this is why cable television was born.

ARTIE: How would you describe the service as you are delivering it today?

BARRY: Basically a reception service. It's becoming a program service—the new rules are going to turn the industry into a programming service, but it is basically a reception service, has been and will probably have to continue to be.

THEA: This really brings up a very important question which I guess is the thing that really splits the cable operators as well. The FCC ruling saying that all cable operators must start originating programming if they have over 3500 subscribers, (what was it, moved up now to April 1), is now a whole different ballgame. And then you get the theoretical question—should the industry evolve in such a way so that the cable operators become the leasers of channels and operate the hardware, allowing other people to assume the programming responsibility of utilizing the channels, and, thus, giving up control and liability for what is carried?

BARRY: I think the commission has this in mind. I think they feel that the cable tv operator is going to become the community channel. In your major markets you may get 3 or 4 or who knows how many community channels. The cable operator himself who up to now has been running a reception service is faced with the dilemma of now getting into the programming business. *That's why I suppose I have my job. I was a programming person and now I'm a cable person with programming background. My job with the companies I've been with is to program the systems. The amount of money, the amount of talent, the amount of knowledge that it takes to program one of thse things is extensive. It runs in all directions. Take a small, medium market. Start with a complete local concept. Everybody doesn't do this. We think this way. And I think eventually it evolves to this. Start with local news, some in-depth news, and weather and sports and things that we know are acceptable to the viewers in the community—things that they want to know.*

PHYLLIS: How do you go about finding out what they want to know?

BARRY: I personally run a marketing survey. I happen to go to a segment of the community and point blank I ask them, and I ask them in 15 different ways which is the same thing I would do if I were marketing anything else. Because I know I can ask somebody and not get an answer, and I can ask them a point blank question and they'll tell me what they think they want me to hear.

JEFF: You have the national broadcast format to kind of clue you in to what they want to see. . .

BARRY: Well, that's true to a point, if that can then be brought down to the local level. I'll give you an example. Weather in Texas is so vital to everybody's daily life that they'll go out and watch the river run like I would go to the state fair. Now that sounds ridiculous but they want to know when the storms are coming. There are homeowners who know that when they get their two inches a year, it could all come at once and absolutely wash their land clean, and also down there storms are terribly, terribly destructive. Loving, Texas, as you know, was completely wiped off the map with a storm that all of a sudden came over the hill, so that weather plays a major role. All right, this is a role that cable in that particular part of the country can play. It's a dominant role and it must be. The obvious thing is to offer the facilities and to go to the weather bureau to get some kind of warning service. Granted, in Levittown, Pa. weather is no big deal, but there are things there that do interest the programming person and it's up to the programmer to find out.

JEFF: Can you describe the kind of programming you're doing now which we've talked about before. Granted it isn't revolutionary, but it is informative.

BARRY: There are three communities I've been actively involved with on a day to day operational basis. The first programming concept which we've tried to come up with is to provide, if only a half hour a day—I know that sounds ridiculous since on radio we did 18 hours a day, 7 days a week. Cablecasting, you can't really do that.

JEFF: Can you say why?

BARRY: We're not really equipped to do it. First off the equipment is not reliable enough to allow you to provide it. Somebody has to bear the cost of doing it. The cable operator can't really do that even if we have the permission, which the Federal Commission says we do, to go out and get commercial revenue to help support this kind of programming. It costs money to go out and do that. Up to this point we've been a reception service, a Monday through Friday over the counter business, with men who work 24 hours a day if need be if equipment breaks, or to keep it maintained, but not to take cameras and tape recorders and go out and do simple programming. The nature of the beast at this point is a limited service.

JEFF: Which is not to say that it might not work. It's just to say that that's the status quo.

BARRY: That's correct.

THEA: A rationale to everything. . .

BARRY: Well, to some extent, but if the cable station is bringing in 9 or 10 or 11 channels, that's an awful lot of programming you would either be duplicating or competing with which I'm not sure makes a lot of sense. Why have the same type of programming or the same national delivery type of programming that the other 11 stations have. If it isn't local why do it?

THEA: That's the point. In other words, you've been talking about importation, which means that you'd be bringing in more of the national type of programming. But why not do real local programming? *It makes no sense to put on canned things, but it makes a tremendous lot of sense to really do a community program.*

JEFF: How do you change the fact that the cable systems, by and large, are profitable? Once you put up your equity, borrow money—and a lot of times the equipment supplier will lend you the money—you build up subscribers fairly rapidly, you break even after 2-3 years, the cash starts to come in, you pay off your debt, you pay for the investment, and at the end of that period of time, 50%, roughly, of what you take in in revenue goes to profit before taxes, and really the business becomes one of bill collecting. You don't promote any more subscribers, you just have a bookkeeper who writes out the bills once a month and makes sure they get paid, a maintenance crew that sees that everything operates properly. What is the motivation to spend any more money to do anything? The guy is happy. He's making 5 times as much money as he ever intended to make. He was like the average guy, not a large system type, a middle class guy who didn't have a hell of a lot of money, maybe ran the radio-TV repair store or was a local businessman or an accountant, maybe he had some political connections, got the franchise, got some money from the bank. He just has no motivation to do any more

BARRY: I think in all fairness to what you're saying, let's back it up a little. That could have been true at some point. I don't think the business today is revolved around that fantastic money machine theory. Maybe it appears that way.

JEFF: Our influence and your influence, that is bigger money, bigger companies, the impact of capitalism on this thing, the impetus to make even more money. . .

BARRY: Well, anyone who is in business is in business to make money. How much money, I guess is how good a management you are with the investment you put in.

JEFF: If you're a public stockholder you want to make more and more. If you're a local one man owner you could be happy at some point.

BARRY: It's all well and good to yell and scream about profits but let's get back to the programming considerations and what the cable industry must do at the local level, and the programming from the cable operator's point of view must do one of two things. One, it must serve the viewer or he won't look at it, *and the cancellations of what I considered in some cases to be great shows have gone down the drain because viewer responses through some measurement has not worked. The other 11 channels on there are what the majority of the people in the town are looking at.* Now if the cable operator, with a programming staff and camera crew goes to a local programming concept of doing nothing but local programming you have to go into the community to find out what that local programming can be. Well, it's limited to the political type of area, a news-in-depth type of area, an educational area, your sports area, or an entertainment area. *Out of those five areas every town has certain amounts of these things. How do you take these from the town and turn them into meaningful programming so that the viewer will watch this, and will watch it compared to the Beverly Hillbillies, Bonanza or NFL? You're up against a big thing here.*

The second question is do you program to get the masses away from NFL or do you aim directly at the 10 or 12 people that really care about it?

JEFF: Well, let's say you have something on the sewer construction of Ridge Road, but there are going to be fifteen Ridge Roads so that you've touched quite a few people.

BARRY: Well, that's true, but, when you talk about the neighborhood programming concept, forgetting about the money, it takes people and time to put together meaningful programming in addition to running a normal business. We in cable television do this in addition to running a normal business. *In some cases, it is very easy to do this. We can go to the Junior Chamber of Commerce, who are very active people. They're young, aggressive, they have divisions which make it their business to know what's going on in politics, new ballfields, what have you. And we must give both sides hearings, whether it's the JC's on one side or the League of Women Voters on the opposite side. This is one way to do it. We do involve these people.*

THEA: There are a few points I'd like to make. Everything you are saying is traditionally the way most people have thought of television. You're talking about the "we", meaning "we" the cable owners, "we" the people who make the programs, rather than letting the people themselves state it from their point of view without the editorial "we". Now according to your line of thinking, I think you're right—if you're going to use this as your means or your staff. It's very difficult. You need a great deal of money. If you look at any local broadcaster, and you can see his revenue, and what he puts into programming, it's quite high. However, when you start thinking of the concept of cable, and opening up, and really providing accessibility, I think you can start thinking not so much in terms of "we" are doing the programming, but that we are going to, by lending some of our expertise to other people within the community—the technological expertise that they could utilize—allow them to make the decisions of how or what the information to be presented is.

BARRY: Let's bring it down to my day to day reality. Effective in the next few months the commission says we're in the business. And that becomes a now business program. We now must do this. We must create it. We must do it something. I'm saying "we" again but I'm saying the cable operator has the responsibility to get it done. It isn't that easy. My finances show there is no way.

ARTIE: Let's say there is no financial return, can you satisfy the FCC local origination requirement by saying we're going to dedicate to the community a channel? We're going to have someone here who knows the equipment, who can get you technical advise, but here, it's yours, and let's use it.

BARRY: Yes, I think it's going to come to that, and yes, I agree that way. In fact, we are actively looking at the channel for education, give it to the schools, we'll give you the transportation of the system. You do everything.

JEFF: Giving it to the schools is different from giving it to the community.

BARRY: That's a very good point.

THEA: Getting back to a point Jeff was making before, you can supply information that would be available to other communities, since similar kinds of needs exist in many communities. One of the ways to look at the new system, the new use of this technology, is that it really can become an exchange of information between communities. *What you can help people in one community do is provide the information in such a way, that that pieces of programming, if you want to call it programming, could then be utilized somewhere else.*

BARRY: There's a New York firm experimenting with this. They're taking 10-20 communities, tackling a problem, whether it be fluoridation of the water or air pollution, they go to these communities that are in local origination and ask them to go out to their people and get back answers to certain questions. . . All the information is then funnelled here to New York, to a common source, put into a common programmer, and sent back out.

PHYLLIS: That's almost unfair. People don't know what they're being asked.

JEFF: Remember, Radical Software is putting a 100% hypothetical grid on top of reality. Right now as things exist, someone is going to hold the camera. Someone is going to keep the tapes in some central places.

THEA: I think what Phyllis means is that you're making arbitrary decisions of what the problems are, as opposed to saying to people this is your community, etc. what are your problems, what are the issues that you consider to be important? I understand that the cable operator has the problem of worrying about whether a program will be usable in many markets, but there really is another way of going about this.

BARRY: What if profitability weren't even a question? I've known many broadcasters in small communities that have had a terrific stake in the community, not the broadcast property, or the cable TV property, but had a real burning desire to promote the community, to get business in the community, to make it a better place to live, to fight air pollution. I know many guys like this all throughout the United States. I've also known in these communities the League of Women Voters, who spend a great deal of time working on issues, and to counteract them you've got JC's who work very hard to do the same thing and when you've got a really hot issue you have groups banding together getting mad, holding meetings, and they're worth listening to.

THEA: But even in your choice of those people you have already made a statement of what is representative of community. There are a tremendous number of community groups that I think should be heard and listened to, and I don't just mean the Panthers and the Young Lords, either, though of course them, too, but young people, old people, people who you don't necessarily categorize,—where are they at, how do they feel about decisions that are being made, where is their input?

JEFF: I think to some extent that as technology develops and broadband opens up, some of these problems will resolve themselves. *There are 54 channel systems that are now going in, 24 two-way and 6 left open. There's one going into Riverside, one to Worcester, Mass., my hometown, and there's no conceivable way that that guy can fill up half of those channels with anything. . .* Within five years, with the microwave link-ups and satellite link-ups, there's a lot of hardware accessible that has no software to go into it. A lot of cable stations are going to say, "take it, here's a $1500 portapak that you can rent for $10 a day, come over, stand on line, and we'll put this over 10 channels." The conflict will no longer be profitability. The conflict will be who's going to control the information, and the power of the information is now going to be something to resist. The practical problems of today, which are high cost of equipment and scarcity of equipment, and problems of profitability to the local cable operator, and the physical, technical expertise of doing programming are going to disappear as technology advances.

THEA: One of the reasons that broadcast TV has taken the form it has is that it has a limited spectrum. It can only carry so many channels through the air. The beautiful thing about cable is that it is unlimited potential. You're talking about a system which can have 54 channels. Potentially it could even be more. But then there's the reality that there are those places where more channels are not going in, or where they're limited, New York City being one.

BARRY: Please remember that five years ago there were only five signals.

JEFF: Thea, space out 5 years.

THEA: Even, indeed, if there are 54 channels there are a lot of other things. A cable operator isn't installing that without some thoughts of profit making relations to those other channels, and we know that there are potentially many other uses--computer hook-up, facsimile, reproductions, etc. Theoretically, idealistically, I agree with you. It should mean this is now open. Anybody, everybody, come, say it, do it, it's yours. However, how will this be implemented? Will it be utilized for more computer usage, cassettes, or is it going to be utilized so that the average person, maybe with some qualification, maybe you have to come in and be representative of some group, have that kind of pure access to utilize that channel to put on there what he believes is his point of view, valid, produced, put together. Who's going to let that happen?

ARTIE: The FCC I think will. They've been quite explicit in that they want one or more channels dedicated to the public.

THEA: OK. This is the nitty gritty, not the technological aspects, but the legal implications of it. Let's take New York. The New York City contract stipulates, and I believe it is the only contract at this point in the country that has any stipulation of this sort, that it have two channels made available for public use, public channels, not common carriers which is really what we're talking about, but public channels, meaning the cable operator still has control of, and liability for, what goes over those channels. Therefore, if you are worried about obscenity, profanity, if you are worried about bringing in issues—Black Panthers, Jewish Defense League—the cable operator still is the guy who has to make this decision. He is legally responsible. This is the crux of the issue. How do you construct channels that actually allow people to come and utilize it for free flow of information if you have this problem of liability?

BARRY: The commission does go into this area. I think they are going to say that common carrier will become a part of the system. Maybe not in Bellow Falls, Vt., but I think the commission is trying to answer the questions you're raising here today. There is the problem of getting the voice of all concerned on the air. They've tried it with the Fairness Doctrine which is reasonably satisfied by bringing up the opposite points of view.

BERYL: But that goes back to forcing the public to think in polarized terms.

BARRY: Well, that's an issue I can't debate. I enjoy debating with the FCC. But if you bring it down to this individual level—this is what we're asking isn't it, this is what I feel when I've spoken in groups like this—that there must be an individual accessibility to this communications wire that goes to the group on the other end with a receptacle. Is that really what we're saying—that it has to be easy enough that an individual can get access?

THEA: The ultimate is that every individual can have access.

BARRY: Then you're very right. Then you get back to the other point—the minute you make an individual, a businessman, reliable for what the individual is going to say, there is the bottleneck, there is the problem that must be solved.

ARTIE: Is this really a problem? What if the FCC were to say that there are to be public channels and on a common carrier basis?

THEA: Then the liability falls to the individual and the individual can only be liable if he has final say in what is carried.

BARRY: Do you think that the phone-in concept, participating over the airwaves like open mike shows on radio stations, does this take care of what you're talking about?

THEA: You're talking about feedback now. I think that the fact that radio stations are utilizing this now, and are doing well, which they are, is a statement about what people are asking and wanting in terms of media, just as they're asking for more participation on every level of society. However, to go to the extreme—it is still not total control. It's still somebody else programming the show and making decisions as to whether the show should continue to be carried. Usually the phone calls are pre-screened, again maybe for good reason, but it does bring up the issue of professionalism and that the ultimate control and choice is still in the hands of the operator.

BARRY: A common carrier would not do that. In the current proposed rules the common carrier will be encouraged on CATV. Maybe this is the answer to it. From our point of view, the cable tv point of view, is honestly to try to do a job at the community level and see as many different points of view are put on the air as possible. And so far in communities we've worked with it does work fairly well, and I've got as far as getting pros and cons in four ways on vivisection, which was a very touchy situation. It got very wild for a few hours, and I wasn't sure I'd get out alive because I was the programmer and the people were pretty violent when they got done with the program. But I personally felt that as the programmer in that community, that particular program did do the very things you're talking about.

BERYL: Specifically, what does common carrier mean?

BARRY: A common carrier is that your lines, your transportation system, is open to any persons that want to lease that facility and you have no right to dictate or alter in any way, shape or form what that is. The input and output are none of your business. You are the common carrier getting it from point A to point B, like the telephone company. Let's take the UPI as a case in point. They sit in New York and they report and type the news in New York. They put their information together and lease common carrier lines, in this case American Telephone Telegraph, the phone company, and they in turn cannot alter news nor can they do anything with the information as it goes through the wires. In regards to CATV a person would buy accessibility to our video lines.

JEFF: The telephone company to some extent has flexibility as to what they can charge for access to that common cable. In the case of UPI they can afford to spend the money to pump it through the system. But there are few individuals, groups, whatever, that can afford that.

BARRY: Why can't it be looked at from another point of view—that if it takes this kind of money and that type of organization to reach that large a segment of the population, shouldn't it be more difficult than touching a button somewhere?

JEFF: Barry, maybe this says how big cable is going to become. If the demand is there for the information, and if information is a primary commodity like food, and necessary like food, and people finally express this to the powers that be, this thing could become a monstrous system. And in fact the technology may provide that.

BARRY: Don't forget that the cable tv situation itself still stops and starts in every neighborhood.

THEA: But that's not going to last for very long. Look at the merger between Teleprompter and H&B. How many systems throughout the country do they own now?

ARTIE: And think about when they have microwave and satellites on a common-carrier basis.

STEVE: I've never heard this CATV stuff before, but it seems to me you can draw distinction between information that's going to be put across networks like this that's going to be **compatible** with the existing communications systems—structure as it exists in this country, and other kinds of information that are going to be **incompatible** with the existing structure and systems of this country. If you don't have something that goes beyond the common carrier notion you're going to have the private citizen accessing common carrier, who is a part of the system, let's say the private entrepreneur who put up the system to begin with, who is at least going to be monitoring the same way the greyhound bus monitors who comes on the bus and who doesn't come on the bus, in the area of information. So isn't it really necessary, if you're going to have a full interchange of ideas, if you're going to make this viable in a sense that you're going to present viewpoints and information that have never been presented before, to totally take it from the hands of the guy who is putting up the capital, and functioning in the profit making mode, or any monitoring mode? Don't you need the FCC to say you can't keep the Weathermen out because you think their views should not be presented for whatever reason, or anybody else? Don't you have to build in legal restrictions on that guy doing the monitoring in the first place? Don't you have to take the power away from him?

BARRY: As long as the guy who owns the bus is protected from who drives the bus.

JEFF: What you're talking about is complete cultural freedom. I don't think the culture can handle that. That amount of information, of free access, will bust apart the culture. It could. That's what the resistance is—"Let's do it slowly." Otherwise the whole thing may go zap.

BERYL: How do you insure that free access is implicit in the cable system? How do you avoid the power grab so people can determine what they want to see?

THEA: There is the concept now that media in this country—thanks to Mr. Agnew—is the most powerful way of speaking to the people. It is the way that information is passed and processed. Television as opposed to print is that much more powerful. I think in answer to Beryl's question that one way to deal with this is legally.

JEFF: But I think there has to be some kind of valving system. Otherwise a lot of people won't be able to handle this, whether it's the federal government or people who can't accept seeing themselves.

THEA: Take the constitution for example, you know what is guaranteed. It has all been written. But the translation from that, from print into this new form of giving information, has not been written. And it has to be more than a rediscovery process. It has to be guaranteed or else I don't believe the choice is really there, as indicated by the way that the FCC and the states and the cities are going about constructing the rules by which cable systems will be governed. Unless there are certain guarantees of open access it seems as if the system will develop according to who is the most powerful right now, or in the immediate future, and not taking into consideration drastic changes going on in our society that are becoming more and more a reality.

BARRY: Who is to guarantee this—the FCC?

STEVE: I think what I was saying is that freedom of the press, first amendment rights are still in existence to the point where you can write about certain things that are antithetical to the system, that are self-destructive to the system, because they're self-revelatory about the systems' weaknesses, but it's one thing to see that on the level of abstraction of print, which people are used to—and say, oh gee, and that sort of things—and it's another to drop down levels of abstraction so that you see it happening in the real world. If those guys who are making the decisions about what you can read and what you can see and do are tuned into the view of reality as being destructive of many rigid systematized things that they are functioning in, I'm not sure you're going to get people dropping levels, no less broadening out into new areas of what you can and can't see. For example, Agnew might say—ok, keep it in the New York Times because we know how human beings in this society function on that level of abstraction—they'll deny it, or it'll shake them up a little bit, but if you put it on television or CATV it'll present major problems because that's shaking somebody and saying that's the real world.

THEA: You see what I'm saying in addition to this—you say project, go ahead—is that if you begin to realize the impact that the visual has now in terms of television as opposed to the print medium, it will indeed change drastically in the next five to ten years. Then if you do open up and have free access and allow people to experience all these different things, I think what begins to happen there too is some leveling process; that it will not be as earth shattering as we think of it now. The individual will adjust and acclimate.

JEFF: I also think that a new impact on the scene is the home cartridges and cassettes, video recorders. If it's successful, and there's a tremendous amount of capital being poured into it to almost force it to be successful, if a couple million recorders reach the homes in the next few years which seems likely, the amount of video programming, software, that's going to be around will be immense compared to what it is today, and the broadcasters have no possible way of putting this over the air, and the cable guys do, because they have all these available channels—it'll make cable grow faster because you can't get the information any other way, and people can't afford cassettes in any great quantity compared to the information that's around. And also it's going to change the broadcasters much like Hollywood has changed as a result of the movies. I think you're going to see that happen, which again is that gradualism, and that as the broadcasters change, people will begin to watch television a little differently so that they can handle the kinds of information you're talking about better.

BARRY: I think what you'll find is that television, cable television, is going to play an extremely in-depth role in this thing.

BERYL: How are you going about creating these changes in Bedford-Stuyvesant?

THEA: the Bedford Stuyvesant project would be owned by the Restoration Corporation which is representative of the community, and the profits which are made off the venture would feedback into providing additional services for the community. It is going to have more community ownership because profits are going to feedback. The thing that's really new about the project is that no television outlet in this country has ever had black ownership, and very often we know that those who own do control. Before, we were talking about a very different kind of system, but given this present system, as it exists, ownership determines control, so therefore, the whole concept behind the Restoration's proposal or hoped for actualization is to have ownership and control within a Black community so the Black man's needs would be better represented. He would have programming that would speak to the needs of that community. Black people in the community would have more access to the system than they do now. The reality and the problem of the system, however, is who's going to buy it? You've got to come up with all that front end bread, an adequate amount of money to put the system in—it's tremendously expensive—and you have to give people something if you want them to purchase and subscribe to your service. Traditionally, the cable companies that have made money have provided better reception or else they have provided importation of distant signals. In Brooklyn you don't have either one of those problems. There is not a reception problem in Brooklyn so people are not going to subscribe to cable to get a better picture, and also in the entire New York market you have a tremendous number of channels available to you now. So you're going to have to provide some kind of a service if you're going to have people pay you. Conceptually, the way this has been set up—first of all I want to say they don't have many things yet, there's been no franchise given out—this is all conceptualization. The Board of Estimate has not begun to entertain bids for cable in Brooklyn. I'm talking about this from a traditional point of view—this is the way a businessman would look at this market. He would also look at the other aspects of it, once you get the cable system in there, there are many other ways of utilizing it to make money—computer uses, facsimile, reproduction—the myriad things that people think are at the other end of a cable system, cable operation. Really, the reason the Restoration is interested in it is the service it can provide the Black community which they do not feel regular television is now providing, and they do not feel that if a traditional company comes in there and owns it, it will provide to the Black community.

PHYLLIS: How can a Black community go about getting access?

THEA: One way is to go about what they're doing, and that is, to own it. Because the feeling is very strong that if you don't own it then you're always the guy on the outside banging on the door asking for it, which is what we were talking about before—someone else is the "we", someone else is in control, and what they're attempting. . .

PHYLLIS: How do they get to own it?

THEA: Right now, the proposed project at this point, is to find a financial partner to go hand in hand with the Bedford-Stuyvesant Restoration Corporation, the Bedford-Stuyvesant Restoration Corporation trying to proceed right now according to the way things have always been done, the way they've been done elsewhere, the way cable franchises were allocated in Manhattan. However, let me digress. The City of New York is in the process of setting up an office of Telecommunications which will come out with specific guidelines for bids for cable franchises in the boroughs that have not been given out as yet so in actuality there really is no blueprint as yet. The blueprint is in the process of being created. On the other hand, the Restoration Corporation feels there are steps that should be taken along these lines which would most likely or most probably be helpful in securing the franchise.

JEFF: Changing the subject a bit, from a straight financial point of view we do not think that the top 50 markets, in the short term, are going to provide as financially successful as some investors feel today, whereas, those cable systems composed of fairly good size small, rural towns of 25-30,000 populations, and the bottom 50 market, cities that don't have multiple network and all the available programming, in terms of cash flow they are going to be the more successful ones. They have the least amount of problems for developing reasons for people to look at cable for other than reception or more of the same standard fare of broadcasting, as would, say, New York City. The reasons for this are two-fold: the research and development and management expertise necessary to come up with practical cable services to attract **large** numbers of subscribers is going to take a longer time and be more expensive than people think, and secondly, the amount of capital, legal and political maneuvering, to reach all those people who want to subscribe to the services, is expensive and time consuming. Those smaller systems which I categorized before, while they have fewer of the kinds of problems which keep people away from cable, they are on the other hand **not taking the longer term** risks, but rather, capitalize on those traditional reasons of why people subscribe to cable, i.e., poor reception and lack of complete large city-type, network programming.

BARRY: I've got to leave. Is there anything I can add before I go? I hate to feel like I'm ducking out.

JEFF: Well, one last question—about Aspen. Aspen's on the verge of going to the hands of the freaks. They almost elected a freak mayor; they're about to elect a freak sheriff; they're taking over control of the town. The power of the town is now going into nonestablished interests. What are you guys going to do? Are you aware of what's happening?

BARRY: I can't answer that. I don't really know. I will say this—the cable system there is one that provides a needed service to the people because it's well accepted, beyond that point I can't honestly tell you what is happening at the city level. It's hard to say at this point whether they can or not. At this point in that particular system it will fall beneath the required programming level of the FCC—the 3500 level of subscribers, but that's being talked about to be changed to 5000—but what I'm not really sure about is how accessible do we all want this to be. We want to say it's so available that one individual can go in front of it and expound a view. From an operating point of view it poses a very large problem. How is this all to be accomplished?

THEA: And do people really want it?

JEFF: The technology is becoming more and more accessible so we have to come to grips with that. A guy now stands up in Union Square, but with technology the impact of one individual on a lot of people is becoming greater. . .

BARRY: The cable television idea is that you've got 12 or 15 or 27 or 47 or however many channels and technically, going back to the wire itself—it will handle any frequencies. . .The more channels there are, the less control to any one person, which I guess is what we're all yelling about here or talking about or thinking about is all going to evolve.

THEA: I guess I'm pessimistic, that it'll get to evolve that easily.

(Barry leaves)

BERYL: Well, what steps can people take in order to access cable? Right now many of us are originating our own programming. Paul Ryan is going up to a cable conference. What's he going to do there? What is he opting for?

JEFF: Barry Steigers represents the kind of guy who will talk about anything. But a lot of your cable operators aren't even at awareness level 1. First you should differentiate between Multiple Systems Operators (MSO's) and Single System Operators (SSO's). The single systems operator is the kind of guy I characterized before—a local middle class guy who wants to make some money, and chances are he's in a community that doesn't have good reception. He got the franchise from the city. He probably had a contact to the city councillor or he had a lawyer who knew. . .

ARTIE: And it's on a non-exclusive basis, so someone else can come along and get a franchise too.

JEFF: Then you've got the **multiple systems operator** who has a corporation; stockholders who are very heavily into the scene of making a lot of money and getting big. A **multiple systems operator** looks at local origination as a way to make more money. From what we can see, he probably sees it as a way to add more subscribers to his station, perhaps over the possibility of getting advertising on the local channel. And that's what Barry said. No matter how you run through the economics, it doesn't seem that you can ever get enough local advertising to cover the cost of local programming. The single system guy is not interested in making more money. He probably spends one day a week at his system. He doesn't want to hear about origination. He doesn't care if it makes more money or if it doesn't make more money.

ARTIE: That's a very broad generalization. The people who have been most successful in origination have been the moms and pops, the ones who care, who take pride in their systems and want to provide a utility type service.

THEA: Right. But I think the division Jeff's making is that they're not really concerned with the other implications of cable as well, the really broadband capabilities. I'm sure they're the ones who would very easily go along with the splitting off of the services—really setting up a common carrier system. All they're interested in is the hardware.

JEFF: I think that looking at this from another end, in this society a person's bread is his vote. And if he wants a certain kind of information, and he needs it, he's going to pay for it. And if he's going to pay for it, there's going to be a capitalist around who's going to give it to him because he wants to take that bread. And we are dealing with the capitalists who own cable systems and who need to be convinced that this is indeed what the people want to see.

THEA: Let's take a look at broadcast. Every broadcaster must do a certain amount of public service broadcasting, but he has control of when and where he does it, so he puts it on at all odd hours—there's a Sunday morning ghetto hour—and he does it because he's made to do it. All I'm saying is that right now when laws are being made around the new cable industry, let's try to construct it in such a way that access is guaranteed to people. I do think that the cable operator will be able to afford it, and I've discussed this with cable operators. They certainly will be able to afford it if they are left those other channels to make money from. If they are still collecting subscription fees which they will be, if you allow them to lease the other channels, etc., or maybe do programming on one channel.

ARTIE: Instead of 5% of your gross revenues going to city muncipalities, which is what's happening right now, why not make it 3% and dedicate 2% to the support of public channels.

JEFF: Let's go back to Paul Ryan, or to any group or person experimenting with new kinds of programming. You're a bunch of people who know how to handle equipment, understand that if the equipment is handed out properly and used properly the kinds of results that come from that.
The assumption has got to be right because if people indeed want it and need it then they're going to pay for it, and there are going to be people around, people who have money, who are going to respond to that by giving that to them. We're trying to reach the cable operators. Explain to them the methodology. Show them some tapes. Show them some examples of things that have happened. Show them how it might be profitable. Put them in touch with Foundations that have money, that can fund the equipment to begin with, to start doing the things. If people like it, they're going to ask for more. They're going to write in, call up, look for equipment, and it's going to start to happen if in fact it works. Laws are fine. But make the systems as fluid as possible. Allow it to happen—as much money, as much exposure, as possible, and see whether or not our assumption, our idea works.

PHYLLIS: How do we ourselves get access, and how do we influence those who already have access? They'll both happen side by side. The second one already exists.

THEA: There are many fronts you have to operate on and giving people equipment and having Paul and many other people going into communities is not going to be adequate if you're not going to have the laws to back it up. They have empty time now. They'd be crazy not to give it to you. But you've got to take people where they are. You are not going to change information systems that quickly, nor are you going to change people's ability and ways of taking information in. People now are programmed when it comes to television. You are not going to change their attitudes towards television that quickly or radically by introducing open type of programming (such as the kind of thing that Raindance would do) on a channel in a given area. That, in and of itself, will not prove to cable operators this is a great, sexy thing, and man it works. Because what they're thinking about in reality is what's sexy. What can I put on my system that's going to make people subscribe? The Knicks and Rangers, that's sexy man, that's what people will subscribe to. People look at television now as something that's programmed, as entertainment, as escape from reality. They have never experienced television in any other way. All I'm saying is that until you allow them the time for the process of controlling their information, of seeing a different source a different way, you are not going to change their viewing habits. That is going to take time.

JEFF: Are you going to legislate that they change their viewing habits?

THEA: I'm saying you do both things. You keep making it available, keep giving people the equipment, and helping people to know how to make programs, but make sure that it is backed up by the legal aspect so that when people get to the point where they say, "hey, this is what I want, I want access," the laws are there that say you must give it to them.

ARTIE: Going back to Paul approaching the cable operators. They're only listening to him because the FCC has said you must originate by April 1, 1971. If that hadn't been said I don't know how many would be listening.

THEA: This was a legal action, and it came out of the FCC.

BERYL: Why did they push it up to April?

THEA: Lobbying, pressure from the cable operators, and they may try to push it up again. . . the point I was trying to make before is I think it's terribly important to give people the expertise and allow them to utilize the technology. But people have to become aware of the fact that when franchises are granted that there be stipulation made for public access. First, you find out where cable franchises stand in your community, if indeed they have been given out, or if they haven't. Number two, in most instances, they have just been given away. They just say nothing; they're like bus franchises with no stipulations of what the cable operator must do or must not do. In this country the jurisdiction at this point is still within the local community. You as a person within the community have more access to affecting the legislation. Eventually it may end up in the FCC. However, right now the feeling is the FCC really is looking at the municipalities for guidelines, and sitting back and taking a longer view and allowing a lot of this to evolve in front of them. So you would try to stipulate at least that you have some public channels, that this is required of whoever the cable operator is, that he sub-divide these channels in such a way that they service individual communities, so it's not just two public channels that go out to the entire community, but that it is sub-divided in such a way that each neighborhood has access to do some programming for itself. This is also stipulated in the New York City franchise, and that origination facilities be made available. . . . What I did in Two Bridges with Paul as a matter of fact for a while, and with Ken Marsh, was bring that equipment into the community so people could experience it, so the people could utilize it, again not talking about the process of media, but letting the people experience the process and having the half-inch portable equipment available and letting people get that immediate feedback at community meetings, so they begin to understand what that process is. Most people really want to act when they learn about something. . .

see **RAND** report on Cable Television by Ned Feldman

JUST DROPPED OFF

MATTHEWS' SOUTHERN COMFORT

WISHBONE ASH

JEREMIAH

VIRGIL FOX

AMERICAN EAGLE

HELP

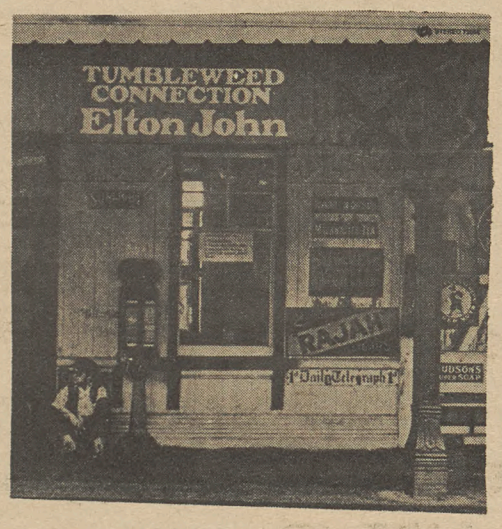
RAW

GLASS HARP

CHELSEA

FANNY ADAMS

MELISSA



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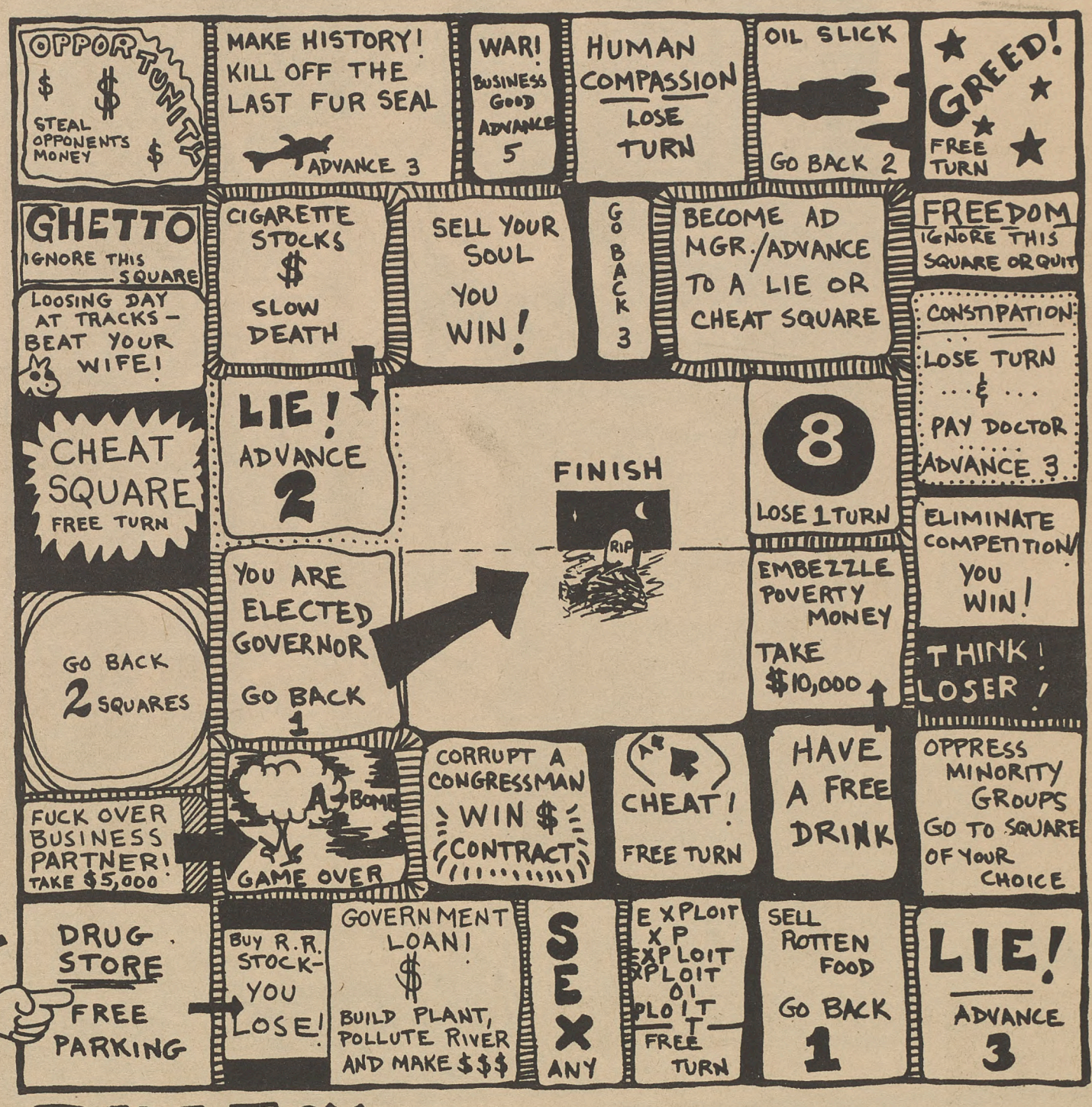

RULES:

I. YOU MUST HAVE AN UNQUENCHABLE THIRST FOR POWER, MONEY, CARS, BOATS, BOOZE, ETC.

II. DON'T LET ANYONE OR ANYTHING STAND BETWEEN YOU AND SUCCESS OR YOU WILL LOSE. REMEMBER, DECEIT IS YOUR BEST BET.

III. WHEN YOUR ENVIRONMENT BEGINS TO DISINTEGRATE REMEMBER IT IS ONLY A SIGN OF YOUR GOD-LIKE POWER. MANY FLINCH WHEN THERE IS NO MORE FOOD, WATER, OR AIR BUT THE GREEDY WINNER IS THE ONE WHO EATS THE LAST HAMBURGER!

IV. ONLY USE YOUR BOMB (EACH PLAYER GETS ONE) IF YOU (A) SUSPECT YOU'VE LOST (B) YOU SMELL A COMMUNIST OR (C) FEEL LIKE IT.

V. IF YOU ARE BLACK, BROWN, RED OR A MEMBER OF ANY MINORITY GROUP - YOU START 1 HR. AFTER EVERYONE ELSE

387-3711

PHOTOS By John Thornton

The Rolling Stones
GIMME SHELTER

by Tom Shales

"Only the young are immortal."

—Alden Whitman, chief obituary writer
for the New York Times.

I. MURDER AS AN ART FORM

Legitimate questions have been raised about shooting, releasing, showing and seeing the Maysles Brothers' Altamont disaster film, "Gimme Shelter" with The Rolling Stones. The problem is finding legitimate answers. They lie somewhere in spite of the aesthetic value of the film, which is not all that great in itself, and may in fact make questions of its aesthetic value seem callous and irrelevant.

Critic Pauline Kael has taken an extreme attitude in this case; not only is it journalistically unethical to show the Altamont story for profit, in her view, and to pitch it at the hallowed (but elusive) youth market for all that can be got, but, in addition, the filmmakers themselves share a guilt not only for filming what happened but for, in fact, helping it happen.

Miss Kael suggests—no, she says it right out—that if there hadn't been a murder, there would have been no film. Co-director David Maysles, in a press conference here, agrees—with qualification. "There wouldn't have been this film," he says, and he claims that the original venture with the Stones was just to make a movie about them, though not a "concert film" like Woodstock—and to follow them beyond Altamont to a Soviet tour. He says that the idea of a free San Francisco concert was not even present when the decision to make the film was made.

Inevitably, though, this leads us to deep troubling thoughts about how camera presence changes events and how the Maysles' brand of "truth" cinema may be the falsest of all simply because it pretends to be true. Not just truth-at-24-frames-per-second in the pure cinema sense, but What Really Happened. What Really Happens is always affected by whether or not a camera is there to watch it happen.

It gets into the Mondo Cane question. "Mondo Cane," by Jacopetti, was the first of an unfortunately long line of freakshow "documentaries" ostensibly organized around a theme of man's inhumanity to man, or just man's infinite variety (in one culture, people eat bugs and in another, they keep them as pets—etc.). During one scene of that film, we are witness to the spectacle of a sad old tortoise whose sense of direction has been screwed up by nuclear testing on his island. His instinctual drive to walk to the sea has been dislodged and instead, to Riz Ortolani's heavenly chorus, he just wanders about in the wrong direction. The narrator has told us he won't ever get to the sea and pretty soon we see him roll over and drop dead. Not much of a drop, as it happens. (Jacopetti was later accused of staging killings for a documentary on Africa).

Here is the Mondo Cane question: Why didn't the camera crew, the director, the lighting man—anybody—pick up that poor old turtle and toss him into the ocean? Obviously because then, there wouldn't have been a movie of a turtle dying in the sand.

A man's death at Altamont is not a parallel occurence, of course, except to the extent that the moviemakers might have been able to prevent that death or make circumstances at Altamont less conducive to it. How? After reading about it all, and seeing the film twice, the only possible possibility I can suggest is that the film crews might have—just barely and hypothetically might have—made the killing less inevitable if they had not been there.

But this is preposterous. The media are with us. They are part of life now. And death. The trick is to keep them from, in fact, becoming life and death, but that is another matter too. The TV news guys are always talking about "senseless killings" as if there were a great many sensible ones going on (the implication is that state sanctioned murder is less senseless). By filming that horrible murder at Altamont and subsequently building a film around it (or at least toward it) the creators of "Gimme Shelter" may have, in fact, given some sense to a killing that otherwise would have had none. A seemingly useless death might, when seen by the thousands who will see "Gimme Shelter," serve some kind of sociological or psychological purpose, however cold it may seem to say so.

My conclusion, anyway, after the film and talks with David Maysles and another director, Charlotte Zwerin, is that the film should have been made and now, naturally enough, should be seen.

II. MONSTERS FROM THE ID

Official declarers of trends, lifestyles and passing fancies have reached a banal agreement. "Woodstock" was the beginning of something beautiful and "Altamont" ended it with something ugly. Once you accept this generalization + and Time Inc. proclaims it as gospel—you can fit everything that happens everywhere into it. You can say that "Love Story" is a reaction to all the wickedness of the dope grope culture, the lovely little flower dream gone nightmare, and you can say that the success on Broadway of 1925's silly "No No Nanette" is further reaction, that America is turning to a giddy new-romanticism because it wants to forget all those problems—and that our oatmeal president, Mr. Dick, is here to take us back into halcyon, white-sportcoat-and-pink-carnation days—and so Altamont rings down the curtain on the counterculture as a prevailing influence. The kids thought they could live on love, the new myth goes, but they couldn't so that's that. Like all those Time Magazinisms, this is ridiculous. We can't all go looking for what Altamont "represents" because all it represents is Altamont. Farflung social generalizations are futile and, most often, facile. Wisely enough, this movie doesn't make many. We do hear one of the promoters of the free concert say, during preparations for it, that kids are rushing to it "like lemmings to the sea," and the film does move unmistakably toward Alatmont as a distant, tragic climax. We feel it coming throughout. It is cited immediately. Still, though this has to be the focus of the picture, no Great Statement about the death of hippies, or whatever, is erected around it.

In spite of what co-director Charlotte Zwerin says about this being a political film, it seems apolitical to me. Its dominant theme is sexual, as if it can't help itself. In many respects, it grapples with a theme common to science fiction films—at least as discerned by Margaret Tarratt in Britain's Films and Filming magazine. She sees sci fi creatures not as personifications of man's fear of his own technology, but as monsters from the id—projections in appropriately garish and often phallic form of our "repressed sexual desires." Mick Jagger, in this case, is the demon we have invented to remind ourselves of these drives, to externalize and thus make them tangibly incendiary but essentially safe. At a body-to-body rock concert, these drives can be externalized in a communal environment and, thereby, justified. Jagger, Morrison, Joplin, and a few other rockstars are the beautiful creatures whose sexual intensity can support such a group fantasy. It is a fantasy, that's important, and when it becomes too real, it all shatters, no matter how pretty the colored lights are.

When Morrison revealed himself unto the Miamians, they were suddenly confronted with a truth about themselves too penetrating to tolerate. It can almost be assumed that all those in the audience had already been harboring their own private thoughts about James Morrison's cock, because it's there, and it is, further, the virtual nucleus of The Doors as a group (and, indeed, a foundation of rock itself—but pretend I didn't say that)—yet when the fact of the matter was presented to them it was, you might say, too much to handle.

Jagger is more spiritual in his sexuality and seems to lure desires from even deeper in our sexual consciousness. All that devil-and-witchcraft shit combines with his arrogant, seductive androgynous mystique to make a Jagger performance a flirtation not just with the id but with violence and death itself. Jagger dances, prances, and skitters on the brink of violence. But when that violence becomes explicit rather than implicit, when we are confronted with the reality of our secret wishes, when we are reminded not poetically or rhapsodically but actually of our animalism, the sight is unbearably ugly to us, like a creature not even the black lagoon could dredge up, and we are as embarasses as a post-apply Adam. The things that looked beautiful turn ugly. The girl swinging her breasts at the sky; the people freaked to a point of oblivion; even the notion of giving birth, Woodstock-style + all these things and others lose innocence and allure and instead make us feel sick.

Jagger is magnificently aware and unaware of this potential. Among the most affecting shots in the film are those of him waiting backstage to go on, dressed in his black outfit and cape, looking not like a sex god but a little boy who arrived for the costume party on the wrong night. He seems ashamed of the forces he is about to tempt. Later, onstage, he will taunt the crowd, "You don't want my trousers to fall down, do you?" and everyone cheers. Of course they say they do—but they don't. When Morrison told an audience they were going to see something special, they shouted eager approval, expecting a Miami reply. But if they had gotten it, they wouldn't have known what to do with. They might as well have gone home because the suspense, the game, the seduction, or whatever you want to call it, would be over. You don't always want what you want.

"Gimme Shelter" deals with this omnipresent sexuality very well, maybe as much as it can be dealt with in a film of this kind. When Grace Slick tells the Altamont audience that sometimes "People get weird," she is at the heart—to use an inaccurate metaphor—of the matter. They get weird because there is something weird in them, something that fascinates them and turns them inward, even as they are knocking against one another, to try and figure it out. Obviously, this is the point at which Jesus fails and so, really, does Freud. So does Jagger, for that matter. But in facing the subject, "Gimme Shelter" can take a place beside other notable film and fiction grapples with a classic enigma—stories like "Dr. Jekyll and Mr. Hyde," "The Picture of Dorian Gray," and "The Thing."

No matter what any of us says, we all think sex is wicked. We can't shake that. Maybe we're even right about it.

III. PLAY THIS MOVIE LOUD

Lots of films have called themselves "assaults" in the past few years, but "Gimme Shelter," besides having several, really is one. An assault on the senses and on the psyche. Medium, message, and all that. The Outer Circle Theatre has tinkered successfully with its sound equipment for this event, and the results were frighteningly good at a weekend press screening. Once the bass has been increased, as by now it is supposed to have been, the set-up will nearly equal that of the Plaza Theatre in New York, where the film's madness becomes geniunely and relevantly deafening.

Not all the footage, by any means, is any good; some is awful and some is great. A few of the shots are cliche, crowd-at-concert stuff that doesn't contribute to the film's real impact, but much of it works. After the shots of Jagger waiting around backstage, while Tina Turner is doing crazy things to her microphone, the camera follows him until he disappears into darkness and then, with the camera zooming in, re-appears, transformed, on the stage to the crowd's screams. This is dazzling. We have seen Jagger change from little boy to harbinger of evil. Some of the little boy remains.

Charlotte Zwerin told me she thought Pauline Kael was unusually antogonistic to this film because the woman just can't deal with Jagger. It could be. Not even Jagger seems to be really able to deal with Jagger. He is outrageous temptation to everybody in the audience. In the Broadway musical "Hair," a hippie unrolls a picture of Mick on the stage. "Now I'm not homosexual or anything," he explains, "but boy, would I love to go to bed with him!"

Whether pouting or mocking or feigning Little Richard chagrin, whether dodging bodies that hurtle themselves across the stage at him, or posing coyly like a forties movie star, Mick Jagger is fascination enough for any camera and almost any movie. When the faces look up at him imploringly as Hell's Angels stomp and stab their victims, Jagger confronts his powerlessness; it is not that he has instigated something unnatural from the crowd, but that he personifies something within everybody there, whether they are begging for quiet, raising an almost foolishly futile peace sign, or actually doing the beating.

Near the film's end, Jagger, who has been shown watching the footage throughout (this is sort of a documentary within a documentary, and the structure works well) is captured in a frozen frame that blows up to a grainy blue of his slightly guilty, largely incredulous eyes. The soundtrack, which began playfully with the usual "Jumpin' Jack Flash," now turns to a plaintive "Gimme Shelter," And the shelter it speaks of, the shelter we all seek, is clearly, at this point, a refuse not from our stars, dear Brutus—but from ourselves.

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13	BEE GEES Staple Singers	2 shows	
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MARCH			
7	NEIL YOUNG	2	''
14	Johnny Winter HUMBLE PIE	2	''
28	Richie Havens David Steinberg	2	''
APRIL			
4	Jethro Tull David Rea	2	''
11	ELTON JOHN	2	''
18	Procol Harum Cat Stevens	2	''
25	JOHN MAYALL	2	''
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2	FREE MOTT the HOOPLE		

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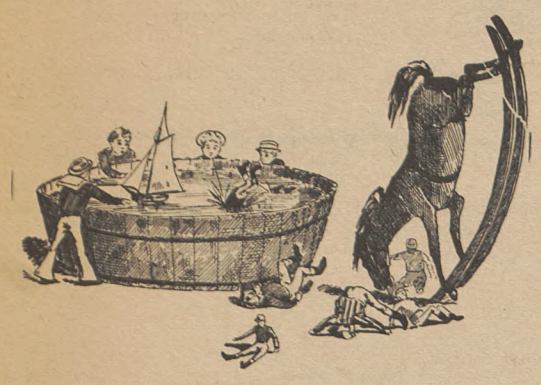
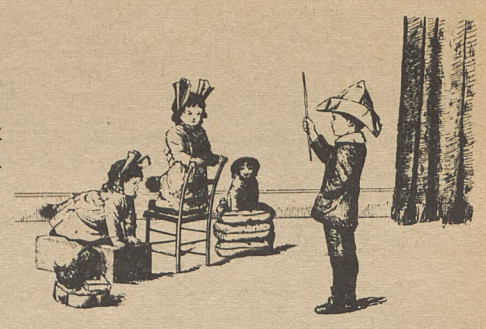


The Washington Area Free University is a loosely constructed network of knowledge that is open to anyone interested. They publish their own catalog, the TIN DRUM, which is also available in many stores and campuses. This listing is a brief synopsis and information centerto give wider coverage to a very good program. Each course is listed, with skeletal information(mostly name of instructor/or leader and phone number). For further information, contact WAFU at 387-5437 or pick up the new course catalog.



The WAFU coffehouse exists each Saturday night from 8 until 12 in the casual and relaxed atmosphere of Grace Church in Georgetown. There is no cover charge, and the coffe, cider and goodies are reasonably priced. The idea is still not to make money. People can use the coffehouse as a forum for creativity- folk music, dance, films, lights, painting, photography, drama, poetry, whatever. Stop on by.

1-ASTROLOGY AND PERSONALITY- emphasis on what astrology reveals about human nature ..... Steve- 493-4388

2-NAVIGATION-a course to cover all aspects of Navigation, starting with the basics ..... Chris Hodges 462-3818(work):387-5437(home)

3-ENLIGHTENMENT-Rapping about God, or the spiritual world, and related subjects..... Phil and Beth Pogse 927-5975

4-PHILOSOPHY & TECHNIQUE OF TRANSCENDENTAL MEDITATION Principle and practice:aiming at expanding the mind, developing creative intelligence, making use of full mental potantial... Robert Cranson and Charles Donahue 387-5050

5-THE PSYCHOLOGY OF EVOLUTION AND RELIGION- rapping about the nature of current social and political upheaval as seen from the evolutionary viewpoint (mentality of the establishment, uses of mysticism, etc.) Steve Kaplan 234-2201

6-NATURAL THEOLOGY : ITS SCOPE AND LIMITS-"To study Revealed Theology is to reason from some revelation, inspiration or vision, one's own or another's, real or alleged. To study Natural Theology is to reason only from evidenceavailable to all, or most men"... James Kiefer, 656-9319 (home) or 496-1136 (work)

7-ANTHROPOLOGY SEMINAR- emphasis on cultural anthropology and contrasting technical and primitive cultures, but will cover most wide range, with professional and student resource people... Wendy Nimer 530-3268

7a- A HISTORICAL ANALYSIS OF THE DEVELOPMENT OF ALTERNATIVE GROUP LIFE STYLES IN REACTION TO CULTURAL COLLAPSE- historical background into the process of choosing new, positive alternatives to meaningless and negative institutions (forms of family, authorityownership, education, etc.) through analysis of the formations of communities (The Essenes, Utopian Communities, the Kibbuts, Walden2, etc.) and consequently, examining related problems..... Myles Glascow 462-4233

8-THE CREATIVE COMMUNITY -"Can we form a new way of living, a new family for love, learning, laughter, a community for growth, and higher consciousness?"...starting with Encounter and exercises for awareness - self and Group, Talents and Essentials.. Gee, JA8-1060(7-10)

9-COOPERATIVE HOUSING- "if you are into cooperative tenant owned housing you are getting out from under rent and working for your own humanizing socila thing.."How toset up a housing co-op, financing, etc., Ron Ross 387-1493

10-COMMUNAL LIVING- a study of success-failure history of commune type situations with an eye to making them work-(farm-city communes, child-rearing, economic stability, liberated sex-roles, private property, group marriage, need for privacy, and sensitivity sessions, etc.) Jack Edwards 270-5345

11-GAY LIBERATION- an examination of sexism as a source of oppression of homosexuals and lesbians, with special emphasis on present-day manifestations...group discussions, outside speakers , reference library available.... Gay Liberation House, 265-2181

12-WOMEN'S LIBERATION ORIENTATION COURSE-background course for women including: economic exploitation of women, women in history, child care and the nuclear family, sex, mixed media show. 234-5145

13-CREATIVE LIVING-an examination of possible better life styles through rapping and exchange.... G or Fane, 528-1060 or 232-7204

14-PERSONALITY AND REPRESSION-a project to look into the roles of personality and repression in the development of each, especially how repression affects personality. Studies of slavery, concentration camps, police violence , etc... Gretchen Schafft 723-8270

15-MODERN CONSERVATIVE THOUGHT-an analysis of Contemporary Ameri can Conservatism (dealing first with the roots in the Burkean and Disrealian tradition in England, the social conservitism implicit in Jeffersonian thought and Populism, the Southern Agrarian movement and "New Conservatism" of the Post War Era...the role of the concepts of place, order, memory and myth, historicism, mysticism, tragedy, communityand humanism in the contemporary conservative philosophy... validity of conservative citizens of the Welfare-Warfare State, mass culture, political and economic centralization, and the phenomonon of utopia as nightmare...judicial reform, draft and welfare, revenue sharing, education vouchers, cultural rights of minorities, urban planning and design, ecology and race relations... Roger Campbell 387-7972

16-BEYOND MARXISM-KELSONIAN ECONOMIC THEORY- an examination of "the dinasaur culture" from Kelso's Two-Factor Theory" The Economics of Reality- a study of possible economic alternatives for Spaceship Earth.... Norm Kurland/Institute for the Study of Economic Systems (ISES) 667-5800

17-BASIC MARXIST THOUGHT AND SOCIOLOGY- How does a socialist revolution come about? a study of Marx's ideas on how society develops and their application to the revolutionary movement today.. Eric Lerner 667-4566

18-SUBVERSIVE EDUCATION FOR SOCIAL CHANGE-covering the thoughts of A.S. Neill, Postman and Weingartner, Holt, Kozol and other agitators...possible formation of free school...Joe Riner 462-3990

19-FREE SCHOOL: THEORY AND CURRICULUM -concepts and theory behind 'free'schools-teaching techniques, teachers learning that their behavior in a teaching environment causes changes...how free schools can develop free people...Neil, Dennison, Lindsay,, Artjur Findling at 295-1131 (work) 270-1208 (home)

20-STUDIES OF THE THIRD WORLD STRUGGLE- studies of the past and present- whether they are progressive or reactionary...and what has to be done....Joseph McNeill 332-8771

21-CARS VS. PEOPLE-THE PEOPLE OF THE DISTRICT OF COLUMBIA STRUGGLE TO MAKE THE CITY A PLACE TO LIVE- The Emergency Committee on the Transportation Crisis(ECTC) continues to fight and educate...Sammie Abbott at 296-4350 (work) and JU5-8890 (home)

22-PROGRESSIVE LEGISLATION HURTS THE POOR: OR, ALWAYS LOOK A GIFT LAW IN THE MOUTH- a study of attempts and proposals, past and present, to improve economic conditions and especially the lot of the poor and the black by more government control of economic activity...and alternative approaches...James Kiefer at 656-9319(nights) or 496-1136(days)

23-THE NEW CULTURAL REVOLUTION-a study of the cultural revolution, which will take the form of humanizing forces in our culture vs. dehumanizing ones - art vs. industry Edwin Trimmer 573-8716

24-MULTI-MEDIA PERFORMING ARTS WORKSHOP- a weekly workshop lab to conceive, create and perform theatrical events using all and any human and technological media;needs actors, dancers, musicians, artists, poets, writers, visionaries, sound and light technixians, and people who dig the theatre of life... Father Andrew Foster 333-1210

25-MULTI-MEDIA PROGRAMMING -Using an eight-channel Intermedia control console, participants will put together media shows of 15-20 minute duration. Access to a 35mm camera a must..Steve Prindle at 638-6680

26-ADVANCED AUDIO ELECTRONICS AND RECORDING-studio recording;mic technique and placement;film, sound production;electronic music, console design and use;PA systems, hifi-systems. Dave Bowles at 270-4555 or Steve Bruegher at 593-7097

27-CONSTRUCTION-ARTS AND SKILLS- at site, indoor and outdoor, electrical, plumbing, carpentry, rigging, roofing, concrete, masonry, etc., for men and women. Different projects around town , 4 days a week, 6 hours a day. Course organizer is a contractor, and course is limit to 10. Silvio AD4-2814 (9am to 7:30 pm)

28-HOW THINGS WORK- understanding and coping with the technology around us, with the aim of developing a methodology for understanding and repairs. Rich Reeves 234-5477

29- AUTO MECHANICS AND/OR TECHNOLOGY- course open for directions(course director has B.S. in auto technology...Steven F. Mount 462-5515 (between 12 and 9 pm)

30- CANDLE MAKING- basic techniques Pat Freedman 338-4698

31-MOTORCYCLE MANIA-Basic motorcycle maintainance, repairs, and rhetoric Reed Gleason 232-3610 (work, 767-2523)

32-BIKE MECHANICS-General repair course Lucky Wentworth at 338-5010

33-SPELUNKING- cave exploring...Dave at 270-3004

34-NATURAL LIVING-survival foods;"drugless healing", organic gardening, vitamins, minerals, fasting, etc. Paula Ayers 338-7478

35-ECOLOGY ACTION TACTICS-How to take action-student organizing, political action, lobbying, education, demonstration, etc. will be discussed Bill Painter, Washington Ecology Center 833-1778

36-ECOLOGY-A LIBERATING SCIENCE-object is to radicalize metropolitan area to demand cessation to Potomac pollution Tom Andrews at 833-1778

37-COMPUTERS AND DATA PROCESSING, METHODOLOGY:AN OVERVIEW-designed to provide an insight to the nature of computers and computer usage(in the field of data processing). Analysis of the electronic computer, coverage of "jargon" of the business through study of the terminology. D. Ray Lister 426-1752 (8am-4pm weekdays) and 534-2265(Sundays)

38-PIPES AND PIPEMANSHIP-a basic course in usage and appreciation Steve 387-5300

39-WINE AND CHEESE APPRECIATION-just what the course indicates, but bring your own wine glass and three dollars for materials. Fred Weck (of Georgetown Wine and Cheese Shop) 333-8822

40-NUTRITION, HEALTH FOODS AND ORGANIC GARDENING-problems of food additives, and basic nutrition...health foods and organic gardening Bill Painter 833-1778

41-BREAD- getting together and making bread- James Kiefer at 656-9319(evenings) or 496-1136(days)

42-BREAD AND YOGURT MAKING-the course is in the title, Ron Ross at 387-1493

43-SPANISH FOR RANK BEGINNERS-developing Spanish conversational skills as well as understanding Latin culture...Marty Adler and Claude Jacobs 234-7287

44-INTRODUCTORY ARABIC Richard(Denis) Peloquin-525-3940(after 6)

45-PHOTOGRAPHY:CROSS FERTILIZATION-rap sessions for people to help each other through experiences John Thornton 667-3765 (after 6)

46-DEVELOPING FILM AND MAKING PROOFSHEETS(CONTACT SHEET TYPE)AT HOME-do your own developing and printing- basic techniques of developing, stopping, fixing and washing film at home, etc. Marty Adler 234-7287

47-THEATRE- wanting to get people together to do a show Bruce Fortune 965-1130

48-MODERN DANCE TECHNIQUE-formal exercises to develop strength and co-ordination for dance Leonard Hanitchack and Karel Weisberg at 338-4850

49-BODY MOVEMENT-will research human movement through space, time and energy Delphy Vaznaugh 333-8965(8:30 t0 10:30, evenings)

50-MODERN DANCE-basic technique, improvization, proper body placement...limit to 15 at a time...Deby Olson 933-2282

51-INTRODUCTORY CLASSICAL GUITAR-lack of knowledge of music and/or guitar need not be a hindrance...Tom McMail 333-1921(nights)

52-PIANO-any level in a group study effort, can go into any area of keyboard expression Roby Strain 524-9033 (afternoons)

53-BASS GUITAR OR SIX STRING-Basics: how to play, write, read, scale etc. Butch Willis 937-3215

54-FREE COMMUNITY ART/PUBLICITY WORKSHOP- to do posters, cartoons, design work, leaflets, block prints, etc. for the cost of materials; to share experiences and ideas with other artists, to feed each other's minds...Marla Harris, Marty Adler 332-1210 or 462-6973

55-LIFE DRAWING- sketching and drawing from life, using models Jeff Berg 946-4831

56-LIFE DRAWING-with artists cutting out the big expense by rotating the modeling amongst themselves Rachel Booth 933-5697 (after 3pm)

57-EXPERIENCE RURAL NATURAL CREATIVITY (through mediums of the hand)-Doing one's own art , through drawing, painting, sculpture, earth art, and hand manipulation of various materials. This is to be experienced on a 65 acre-farm with 7 buildings and woods and a stream with the rest of the land beinf fields and orchards. 4 heated studios available Dorthea L. Barrick- Folger 357-8003

58-WRITING CREATIVE PROSE-people criticizing and assisting one another in writing prose Denis Ledoux 387-3431

59-SEWING WORKSHOP-problems and basic technique Eva Malmquist at 546-9178 after 5pm

60-LEATHER CRAFT-course will cover all facets of leather crafts, including belt-making, hand tooling, clothing, etc. Denis Kobylenski at 548-8085

61-HAND BUILT POTTERY-basic techniques of handling clay and creating hand built forms(pinch, coil, and slab). The course will introduce simple glazes and engobes. For begginners only, unless you want to help teach. A kiln is available...Leslie Barden at 949-8571

62-READINGS AND RAPS IN RENAISSANCE LITERATURE-poetry, drama, prose, etc., from Spenser to Milton. Historical, literary and modern perspectives will be explored. No background needed. Mrs. Alendo Ingraham at 585-0013

63-POETRY WORKSHOP-explorations and sharing of symbols and forms emerging from members' psyches and manifested in poetry. Emphasis is not on the production of flawlwss poems. A. Shaddell at 965-1798(5-10pm)

64-PAMPHLETEERS WORKSHOP-writing, layout and production of fliers, leaflets, etc...workshop is self-directed David Elsila and Pat Strandt 737-6141

65-MUCKRAKING RESEARCH METHODS-How to find information on business, education and political structure, with emphasis on research for social change- Richard Schultz at 387-1222

These people are looking for instructors or involvement workshops:

66-ASTROLOGY, OCCULT- Jerry 234-4379

67-YOGA-Carl Spencer Lee 529-4648

68-CABINET AND FURNITURE MAKING- Dave Niblack 363-7437

69-ENGLISH RENAISSANCE LITERATURE- Alinda Ingram 585-0013

70-MACROBIOTIC COOKING- Cynthia Rubio 347-7750

71-MUSIC THEORY-JAZZ WORKSHOP George Gottlieb 530-0769

72-FRENCH-Dave or Rich 234-5477

73-INDIAN BEADWORK-Mary Giamattea (days)486-7558 or home, 585-2507

74-BASIC RHYTHM TECHNIQUE FOR GUITAR(ROCK AND FOLKROCK) Georger Moody 920-2490 or 253-2632

75-GUITAR MAKING- Wendy Williams 659-8295

77-MASTERY OF MUSIC- for the musician who wishes to achieve mastery of his/her art and is prepared to stop at nothing to gain it. Instrumentalists, singers, composers, conductors and outright beginners... Arthur Flow 387-8156

78- KARMA KOTTAGE -a live-in experiment for those who wish to fully test their devotion to the Good. Leave name, date, time and place of birth, and phone number at Switchboard (387-5800)

79-SINGING RENAISSANCE MUSIC-The primary function of the sacred music of the Renaissance is the inducement of the religious experience. Joel Meltz- 387-8156

80-THE WORK OF DANE RUDYAR-his writings on astrology, cycles of civilization and planetary conciousness and the evolution of the Aqaurian man will be discusses Joel Meltz 387-8156

81-EXPLORING THE OCCULT- ESP, clairvoyance, telekinesis, travel on the astral plane, astrology, reincarnation, yoga and supernormal powers, Wilhelm Reich and orgone energy, levitation as a practical means to cosmic attunement, the Tibetan Book of the Dead and survival after death, the Clear Light versus the structure of society, planetary consciousness, the inevitable global catastrophies of the near future, Holistic philosophy and consciousness conditioning, Buddhism, geometrical music as a vehicle of illumination. Joel Meltz 387-8156

82-ASTROLOGY- basic astrological skills: symbolic language of astrology, casting of charts, interpretation, etc. Joel Meltz 387-8156

83-THE ASTRO-DYNAMICS OF BIRTH CONTROL-Joel Meltz 387-8156

84-W. E. B. DuBois SCHOOL OF MARXIST THOUGHT-"to help organize the people and to spread as widley as possible a knowledge of Marxism as the science of social change...the school does not restrict itself to the principles of any Marxist party or group." for information, call 723-2605, or 942-2288, or 587-3669. Courses offered include the following: "Dialectical Materialism and the Scientific Method";"Black History"; "The State"; "Printed Media"; "Political Economy I"; "Imperialism and Colonialism";"Basic Marxism";"Marxism and the Jewish Question"; "Revolution and the Working Class";"Marxist Perspectives on the Women's Movement"; "political Economy II". Fees are $5 for one course, $7.50 for two, and cover only the cost of materials and study guides.

85-GERMAN CONVERSATION AND GERMAN SPEAKING COUNTRIES-from beginning to advanced conversational German - David M. Coltron and others 256-9446

86- ECOLOGY: BALANCE AND IMBALANCE-Identification of areas of ecological importance and concern. How existing practices and life styles affect the balance of nature. A look at what changes can and should be made and how much time, if any, is left to effect such a change. Howard Kaplan day, 280-4000 night 656-6544

86-ECO-POLITICS- a study of political solutions to the problems of population and pollution. Leonard Lane & Paula Forhman 737-8275

87-DO IT! - We will attempt in 17 weeks to produce a novel- subject and all decided by mutual agreement(or riot). Kind of a mass ejaculation. If successful, we will use the last class to get ready for production of a magazine- hoping to put it and the novel into production; only would-be writers, editors and critics need apply. Arlene Sweeney at 338-5700 (day) or 265-8479(night)

88-THE NEW LEFT IN AMERICA-an introduction to New Left ideology- leftist theory and practice- Ben Wood 938-9711

89-HISTORY OF AMERICAN (ENGLISH) DISSENT- astudy of protest and reform movements in North AMERICA and the United States. Dr. Richard W. Griffin 549-0625

90-PROBLEM SOLVING AND LEARNING- Discussions of the philosophy of John Holt (with a visit by Holt and Herbert Kohl) a study of the learning process and new approaches Dr. Richard Weiner 347-0383 or 546-9442

-A NEW PAPER COMES TO WASHINGTON- for the rhetoric-weary, there will soon be a new weekly paper in Washington, the Washington Street Journal. There is still a need for people (especially women and black/third world people) who have interest and ability(or potential) in all aspects of newspaper production. They've organized a worker's cooperative, so that those who put out the paper own it and control it. If you're interested, call Loraine, Jack or Bob at 265-2273.

DO YOU EVER WONDER WHERE THE FREE UNIVERSITY COMES FROM---THE CATALOG, THE COURSES, THE COFFEHOUSE, THE DIRECTORY? THEY COME FROM THE EFFORTS OF A FEW PEOPLE WHO COULD REALLY USE YOUR HELP. WAFU IS YOURS IF YOU WANT IT TO BE. THE PEOPLE WHO WORK WITH IT DECIDE WHAT IT WILL BE. MEET WITH THEM TUESDAY NIGHTS AT 8:00 -TAKE A COURSE, MAN A TABLE, PAINT A POSTER, ORGANIZE A COURSE. ANY OF YOUR RESOURCES CAN BE USED:IDEAS, SKILLS, KNOWLEDGE, AND MONEY. WAFU DEPENDS ON YOU HELP IT.

MUSIC OF OUR TIME

COLUMBIA RECORDS

JANIS JOPLIN • BOB DYLAN • CHICAGO • SANTANA
SLY & THE FAMILY STONE • THE RAIDERS
GARY PUCKETT • JOHN HAMMOND • THE BYRDS
SIMON & GARFUNKEL • ELECTRIC FLAG POCO
BIG BROTHER AND THE HOLDING CO. • MILES DAVIS
THE CHAMBERS BROTHERS • LAURA NYRO

JANIS JOPLIN
PEARL
INCLUDING:
ME AND BOBBY McGEE / A WOMAN LEFT LONELY
HALF MOON / CRY BABY / MERCEDES BENZ
The Byrds
(Untitled)
including:
Mr. Tambourine Man
Eight Miles High / Just A Season
Lover Of The Bayou / Chestnut Mare
SLY & THE FAMILY STONE
GREATEST HITS
I WANT TO TAKE YOU HIGHER
THANK YOU Falettinme Be Mice Elf Agin
DANCE TO THE MUSIC / STAND! / EVERYDAY PEOPLE
and more
THE RAIDERS' GREATEST HITS VOLUME II
LET ME! / I HAD A DREAM / JUST SEVENTEEN
TOO MUCH TALK / CINDERELLA SUNSHINE
DO UNTO OTHERS / and others
THE CHAMBERS BROTHERS
NEW GENERATION
INCLUDING:
FUNKY
WHEN THE EVENING COMES / REFLECTIONS
NEW GENERATION / GOING TO THE MILL
Simon and Garfunkel
Bridge Over Troubled Water
including:
Cecilia
El Condor Pasa
THE BEST OF THE ELECTRIC FLAG
INCLUDING:
KILLING FLOOR / SUNNY / OVER-LOVIN' YOU
SOUL SEARCHIN' / GROOVIN' IS EASY
MILES DAVIS
AT FILLMORE
INCLUDING:
WEDNESDAY MILES / THURSDAY MILES
FRIDAY MILES / SATURDAY MILES
BIG BROTHER AND THE HOLDING CO.
including:
Keep On / Sunshine Baby / Home On The Strange
I'll Change Your Flat Tire, Merle / Funkie Jim
BE A BROTHER
SANTANA / ABRAXAS
including:
Black Magic Woman / Gypsy Queen
Hope You're Feeling Better
Incident At Neshabur
Mother's Daughter
El Nicoya
BOB DYLAN
"NEW MORNING"
INCLUDING:
SIGN ON THE WINDOW
IF NOT FOR YOU / THREE ANGELS
WENT TO SEE THE GYPSY / IF DOGS RUN FREE
POCO
DELIVERIN'
RECORDED LIVE IN CONCERT
Source Point
John Hammond
including:
Mellow Down Easy / Junco Partner / She Moves Me
As The Years Go Passing By / I Got Love If You Want It
GARY PUCKETT & THE UNION GAP'S GREATEST HITS
Young Girl
Woman, Woman
Over You
This Girl Is A Woman Now
Lady Willpower
and more
Christmas and the beads of sweat
Laura Nyro
including:
Up on the roof
Christmas in my soul
beads of sweat
blackpatch
Map to the Treasure

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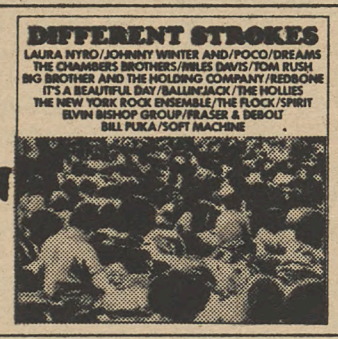
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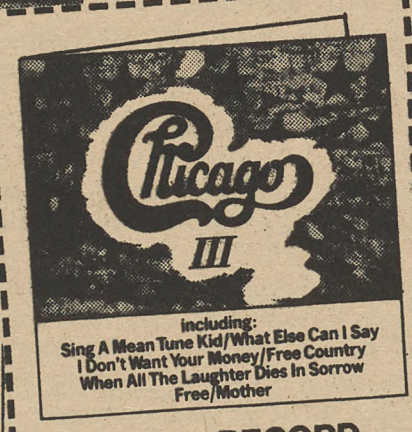
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VIDEO BALLOON®

by Pedro Lujan

This is a description of a process for making a video-projection theatre which can comfortably seat 30 people inside or be used as a protected video projection screen.

Materials Needed:

1	roll of white polyethylene 20' x 100'
200'	polyethylene tape 3" wide
1	pen
13'	string
1	blower over 1500 cubic feet/ minute capacity
250'	½" manila rope
8	stakes about 2' long
1	pr of scissors
1	40' measuring tape
	&
	entertainment

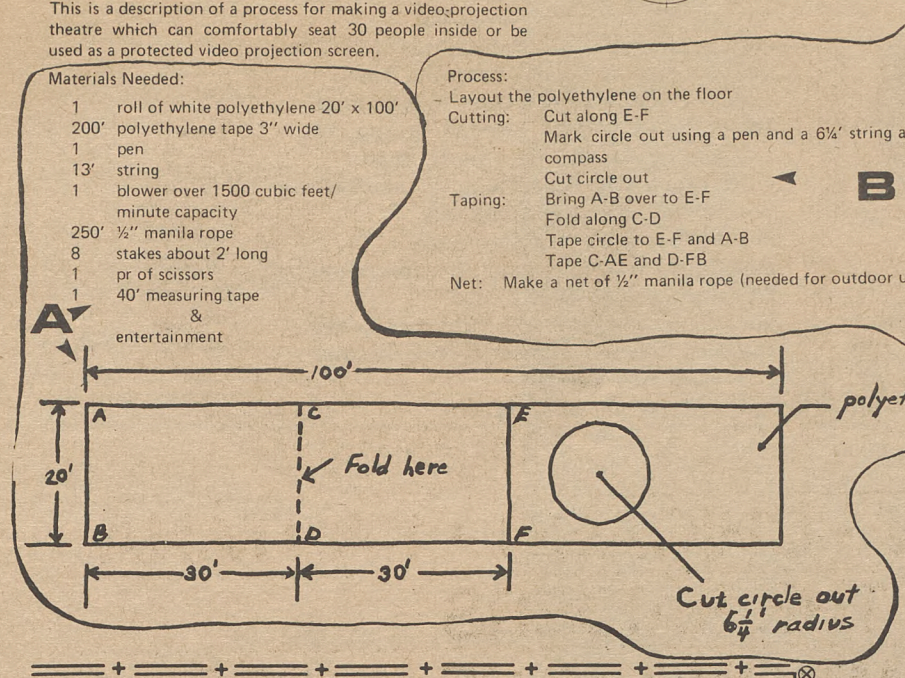
Process:

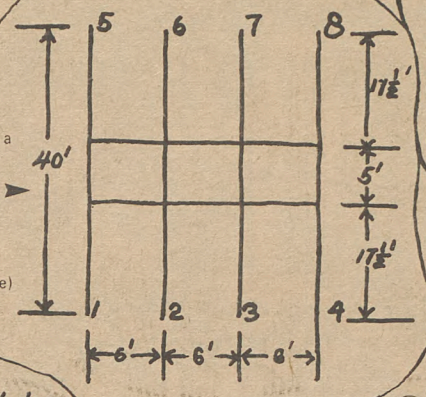
Layout the polyethylene on the floor

Cutting: Cut along E-F
Mark circle out using a pen and a 6¼' string as a compass
Cut circle out

Taping: Bring A-B over to E-F
Fold along C-D
Tape circle to E-F and A-B
Tape C-AE and D-FB

Net: Make a net of ½" manila rope (needed for outdoor use)





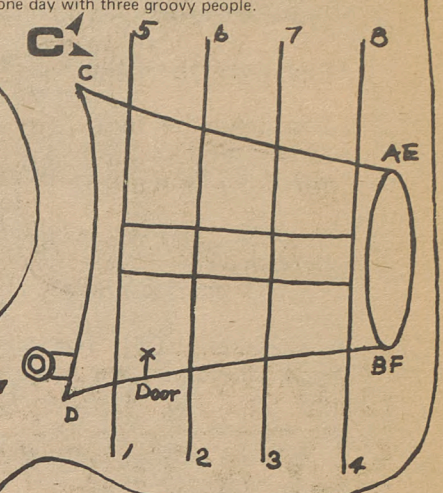
Layout inflatable structure
Put net over it and stake at points 1 thru 8

Attach Blower and turn it on
Watch it go up and celebrate

Make door out of a 4' slit cut into the side of the structure
Tape x's on the top and bottom of the slit to prevent tearing

Go inside and start the show

The time that is needed to do the thing once the materials are ready is one day with three groovy people.



Dance around it, go inside and sing:

Beeb Beeb Beeb
Boob Boob Boob
Beeb Beeb Beeb
Boob Boob Boob

and any other sound people care to make.

Blower

Have a banquet at the end

SELF-PROCESSING®

by Paul Ryan

photo: Ira Cohen

Everyman's Moebius Strip

Your inside is out and your outside is in
Your outside is in and your inside is out
So come on come on
Come on is such a joy
Come on is such a joy
Come on make it easy
Come on make it easy
Everybody's got something to hide
except for me and my monkey.

—Lennon and McCartney

A moebius strip is a one sided surface that is made by taking a long rectangle of paper, giving it a half twist and then joining its ends. Any two points on the strip can be connected by starting at one point and tracing a line to the other without crossing over a boundary or lifting a pencil.

The moebius strip provides a model for dealing with the power videotape gives us to take in our own outside. With film, we are taking in the edited experience of others. With videotape we can pre-edit our own experience. What follows is a composition for video to be edited, directed, acted and viewed by you in privacy. Feel free to bend fold and mutilate as you wish. It is not designed to peel your own skins off until you find some fiction called the true you. Rather it is designed so that you might get a a taste of processing yourself through tape, so that you might begin to play and replay with yourself. Hopefully it will suggest ideas for your own compositions.

Your strip.
Your trip.

Technically, this is the way it works.

Using an audio tape recorder, record the following series of cues, pausing after each instruction for as long as you would want to follow it out.

Set yourself up in front of the videocamera for a head and shoulders shot.

Have the monitor off.

Roll the tape.

Follow/don't follow the cues.

Relax and breath deeply, just relax and breath deeply

Loosen up your face by yawning
stretching your neck
working your jaw

Now, explore your face with your fingertips

Touch the favorite part of your face

Close your eyes and think of someone you love

Remember a happy moment with them

With eyes open give facial responses to the following people

Joe Nameth
Don Rickels
Spiro Agnew
Your Mother
Huey Newton
You

For the next Twenty minutes, do what you want

Now let your face be sad

Now explore your face with your fingertips

Touch the favorite part of your face

Close your eyes and think of someone you love

Remember a happy moment with them

With your eyes open give facial reactions to the following people

Joe Nameth
Don Rickels
Spiro Agnew
Your Mother
Huey Newton
You

For the next twenty seconds do what you want

Now let your face be sad

Turn your back to the camera

Now face the camera

take a bow.

replay

Turn your back to the camera

Now face the camera

Take a bow

replay

As long as we adopt the Narcissus attitude of regarding the extensions of our own bodies as really out there, really independent of us, we will meet all technological challenge with the same sort of banana skin pirouette and collapse.

McLuhan *Understanding Media*

McLuhan understands all extensions of man as inducing a corresponding numbness and closure. Narcissus' image in the pool is a kind of self amputation brought on by irritating pressures. To counter the irritant of amputation, his image in the pool produces a numbness in Narcissus which makes it impossible for him to recognize his extended self.

This mechanism is at work with people seeing themselves on tape. The most telling instance I know of is a replay I did for a three year old girl in a family setting. She felt compelled to imitate what she saw herself doing on the screen: if her taped self was singing, she sang; if dancing, she danced. In one section of the tape she was walking down stairs—upon seeing this section of the tape she ran up the stairs and walked down again. This three year old seemed to be using real time mirror groundrules to deal with her videotape experience. It seemed she was playing a mirror part for her video image—the part the mirror would ordinarily play for her. In doing so she became a numb servomechanism of her extended image. The next time I brought the camera around she ran. She refused to become spellbound by her tape extended self. By contrast I hear a children's sensitivity leader once brag that he had seen so much of himself on tape that he was **desensitized to it.**

The moebius video strip is a tactic for avoiding both servomechanistic closure and desensitizing in using videotape. Tape can be a tender way of getting in touch with oneself. In privacy, with full control over the process, one can learn to accept the extension out there on tape as part of self. There is the possibility of taking the extending back in and reprocessing over and again on one's personal time warp.

There will be tape, there will be time,
To prepare a face to meet the faces that you meet.

It may be wise to invite a good friend to watch some of the replay with you. Yet avoid inhibiting word labels on what you're doing. The moebius tape strip is a tactic for infolding information unto a fullness. "Exuberance is Beauty . . . the cistern contains, the fountain overflows." To overflow one need be infolding. The process of infolding cannot be frozen in words. Let go the formulations and take another trip round the moebius strip.

Videotape is the "some power" that is answer to the prayer of Burns people which they instinctively quote when talking about tape.

Oh wha some power the Giftie gie us
To see ourselves as ithers see us
It would from many a blunder free us
And foolish notion.
What airs in dress and gait would lee us
And e'vn devotion.
"It would from many a blunder free us."
It would enlarge our ability to self correct.
It would extend us in a cybernetic way.

With video we can know the difference between how we intend to come across and how we actually do come across. What we put out, what is taken by the tape, is an imitation of our intended image, it is our monkey. A video system enables us to get the monkey off our backs where we can't see him, out onto the tape where we can see him. That is the precise way in which we've been making a monkey of ourself. The monkey has been able to get away with his business because he operates on the other side of the inside/outside barrier The moebius tape strip snips the barrier between inside/outside. It offers us one continuous (sur) face with nothing to hide. We have the option of taking in our monkey and teaching him our business or letting him go on with his.

Taking in your own outside with video means more than just tripping around the moebius strip in private. One can pass through the barrier of the skin—pass through the pseudo self to explore the entirety of one's cybernet—i.e., the nexus of informational processes one is a part of. You can listen to the Beatles too much. You can turn a moebius strip composition into a merry go round of ego tripping on a single loop. In fact, we live in multiple loops. Moebius composition can touch on these loops; Agnew—mother—Huey Newton. But to confine ourselves to this use of video is to confine a cybertool to closet drama.

> Cybernetics . . . **"recognizes that the "self" as ordinarily understood is only a small part of a much larger trial- and-error system which does the thinking, acting and deciding. This system includes all the informational pathways which are relevant at any given moment to any given decision. The "self" is a false reification of an improperly delimited part of this much larger field of interlocking processes . . ."***

The cybernetic extension of ourselves possible with videotape does not mean a reinforcement of the ordinarily understood "self". Total touch with one's cybernet precludes the capitalism of identity at the expense of understanding process that the west has habitually engaged in. One's resume is not one's reality. Master Charge does not make you master of anything but involves you in an expensive economy of credit information processed by computer, your checking account, TV ads, long lines in banks and busy telephones. The Master Charge Card exploits the illusion of unilateral control over life the west has suffered with. "I am the Captain of My Soul; I am the Master of My Fate." We have yet to understand there is no master self. They are now putting photos on charge cards when they should be mapping the credit system the card involves you in. Video users are prone to the same illusion. **It is easy to be zooming in on "self" to the exclusion of environmental or social systems.** Doing feedback for others one comes to realize the necessity of taping and replaying context. I had the opportunity to do a kind of video meditation on the house of two friends while they were away. The replay served to deepen their sensitivity to their everyday surroundings.

*Bateson, Gregory *"Toward a theory of Alcoholism: the Cybernetics of "Self".* This section is an adaptation of notions developed in Bateson's paper. It is the most lucid discussion of the kind of cybernetic identity implicit in video systems that I know of.

Remarks on First Seeing Self on Tape

"I always thought of myself as peculiar, but I can see I'm put together like anybody else, like someone you'd see on a subway."

"Wow, its like making it with yourself."

"Ooh, so that's me huh, and I'm not ugly."

"I just meet a beautiful person."

Other Tactics

Take the video to your private therapy sessions. Set it up on a tripod and record. Take the session home with you.

Hang the video camera from a rope. With some favorite music playing, dance a naked solo in the videospace.

With the monitor on, compose an advertisement for yourself designed for the monitor space.

Leave the camera set up near the phone. Flip it on when you get a call. Replay it to get a better idea of how you relate to the party at the other end. Tap your body, not the wire.

Buddhist Mirror Meditation
word for mirror "dakpana" means "causing vanity"

He gazes at this reflected image in the mirror in front. The constructed colored features of his face are void of entity. The face of the reflected image looks hither; his own face looks thither. Because there is no disagreement of mindfulness, the genuine face is also void of entity. According as he manages not to be attached, the appearance of the reflected image is in his own mind. He contemplates the color of his mind, for example the manifestation of lust, thinking it to be void. He contemplates his mind to be a reflected image and the appearance of body to be his own mind. Body and mind are like the reflected images. Deny a person that way, he has become free from attachment by gazing at the reflected image in a mirror."

Maitripadas Mahamudrasiddhantopadesa

Inscription on a fifteenth century Italian mirror
"Don't complain, I only give back what you give to me."

ODDS & ENDS

1 Nancy Prothro
2 Ric Wagner
3 John Money
4 Edward Cox
5 Michael Leavock
6 Jesse Lou McCarty
7 Lucas
8 Diane Checco

Mountainsong (3)

At the top of the trees
sang he
(at the top of his lungs.)
And he'd sing for a week
because that's what you do with a heart in your chest
that pounds like a fist.
You knew his song for a squeek
and of course
you knew best.

So out to the valleys you were bound
where the songs were as plain as the plane and
flat
and dripped like the rain
from those bellowing shouters whose breasts no hearts swelled
but that they we

but that they swelled with
fat
(or from pumping themselves up or from holding their breaths).
All
of their color was five and dime vests
which they wore just for show.
Their vibrato was
false.

And then you heard that far off rumble and,
remembering his music and words
and those high cool peaks that towered in octaves
(where only the clear-voiced dare sing or speak)

knew that mountains had heard his
song
and then had tumbled to the very last
one.

FROM KMET/LA FREE PRESS

It Takes Two To Make The Sun Come Out (7)

Come now and sit beside me
And we will thaw wings-
Sit beside the fire-dog who does not chase us up,
But warms us with his breath.
Too tired for dreams, or for dancing in the white night,
Only through a window do we see a star.
On this star I see a warm hut
And two natives on wedding night.
On this star is mom, there is Boss,
And there is a silver star with a ship. . .
We are kids in the clearing, going out,
Not coming to port for many days-
Kids in a clearing wishing on weeds:
'Sun come out, sun come out!
Sun scatter in a summer field,
But it takes two to make the sun come out.
At another time of the star
We will face tomorrow with thin bones,
But as birds are brave in frail frames
Facing fire and ice
We sing, or try to sing.

From the Women of Athens: To All Men (1)

Defer ourselves to others: no longer.
Only after love has raced the sea to moon
and after we have been unchained by time
will we turn again to listen to your callings.

Only when you are calibrated to our pains
and when your mind deliberates the heart
will we again turn, and listen for your voice.

But our own voice, in anguish, now demands us,
and we see you now but through a glass, darkly.

Old Man Speaking to a Youth (4)

Indentured,
servants of time,
plowing your fields
from birth
till now
these moments on a bench

We are no more
than the fruit
of our best dreams
No worse
than seed that failed.

Beans Talk (3)

Dumb Indian.
He sold the cow for a few hard beans.
Even his skinny Mother
couldn't get a tooth into them.
She wailed and went to bed
hungry, thin and swindled
(having thrown the wampum
and Jack
out the window).

Next day
the Empire State Building
grazed the lawn like a lost cow.
Jack phloemed up
and was down on the express elevator
with the stolen goods
just in time to see that hairy giant
fee, fie, fo, stumble on the sky
and timble to the groung
to die like King Kong.

With the golden eggs
Jack bought a thousand dairy cows,
two pieces of Mangattan,
and the finest gourmet beans from Latin
America which, it seems,
his Mother ate
until she was a sate, fat goose.

And both
lived out the well known chapter
happily ever

(just like Fay Wray)

after

(that big gorilla turned her loose).

christ in the park (4)

he holds his head reverently.
from a pew
cushioned with want ads
he makes the morning consecration.

no bread. no multitude
gathered about him.
not even a hymn
to make sacred
his waking words,
his sermon,
his prayers
for a remembered family.

every morning
the same sacrifice;
amened with coughs.

he offers his day
upward
with a broken dody
and nearly empty bottle.

today, he knows,
is not the last supper.

DAWN (8)

Night fell gently this time.
A week of false twilight
did give sign
Of gray, though not the white.

But the dark swallows light.
Follow day 'round the earth-
futile flight.
Has black no room for birth?

Come, turn back. Come to me.
Share my star, share my bed.
Day will be
When night from day has fled

And I so want to be your dawn.

for Lynne (4)

your eyes are fall
and full
with winds of thin,
pleading branches.

there are times
when i stop,
between smiles,
to watch the seeding
of a humorless face.

my stare is brief.

i am afraid to catch
some tear
sparrow empty parks
with one leaf dying.

song of a woman's liberation (1)

when over hill and heart ;you called me
(and i travelling down the valley
along river-tracks
and sedimented paths of spilled seas).
dust coated my larynx and numed by tongue
and i could not answer though my voice
billowed large within my head.

and i was of two minds then:
to return and follow
(and thereby worship idols in the place of men)
or contunue onward, dispelling dreams,
and living with dirt in the palms of my hands.
i was of two minds then,
but really i knew i had already chosen
when i sang my way alone through the valley.

AN ELECTRONIC POEM dedicated to America and other motels
(about the May '70 strike, a protest, a personal reminiscance) (2)

The Bank of America hid behind a plastic shield
as the ensemble mourned its disease.
Tubes of snarled black gluck
wavered away from the edifice
in a net composed by a planner
too complex for the unaided eye
to comprehend-- like
a lover's hair.

"Smash the State"
cheered the police, dancing
"Be of good cheer"
sung the vice-presidents in complex harmonies.

Still dancing, this sparkling army,
cloistered under their individual tribal banners,
aimed their murky pollution,
and sprayed a billowed cumulus
before our wide eyes.

"The Transit's bus,"
my innocent sixteen year old cried before her arrest.
"Turn on the bus" she said over.
But I left her
(for I always will)
to seek entrance to a tall building that beckoned
for relief.
"This cannot be done here"-- Guard

Meanwhile the parade marches by
--it always will.

Two Women (5)

Ellen
There's a fear that comes into the eyes
of the women I love,
That pulls her from me
as we cling so close.
Perhaps the beating of my heart
alarms them.
Or is it that the thread retreats
before such fire as mine.

Mavis
God but it's great

when I'm inside of you,

Your legs draped about my back
like serpents,

Squeezing my life into yours.

(6)

for you to abhor genocide
& for you to see
wreckage of whole rooms
you would have to feel

for you to accuse
you will have to hate killing

for you to hate that much
you willhave to be

your love would have to cross boundaries

AUDIO VIEWS

THE FUTURE IN HIGH FIDELITY
by stephen allen whealton

"High fidelity," "four-track," "stereophonic," "cassette," "hum," "volume units," "cartridge," "flutter," "wow," "rumble," "decibels," are some of the words which surround the reader who tackles the field of sound recording. In 1971, the situation is particularly exciting, because of the recent introduction onto the market of several new ways of recording and playing back sounds. Not only is there the promise of four-track stereo, but also there are several new tape formats to choose among; cassette, cartridge, and the varieties thereof. For the real purists, there is the Dolby machine and Chromium Dioxide magnetic tape.

This present flutter is not an unusual state. Electronic technology progresses so quickly and in such diverse ways that each industry which is close to electronics also progresses in the same way. At any one time, there are always several revolutions under way. This being the case, what will the business of home music listening be like some 20 years from now?

Basically, and most easily predictable of all, the circuits which go to make up these near-future machines will be more sophisticated and more reliable. Circuits and designs already exist which could easily revolutionize home recording and sound reproduction practices right now, if they were utilized. These priority developments have come about in the computer and aerospace fields, and it will naturally take several years for them to filter down to the audio market.

First of these is LSI, or "Large-Scale Integration." This name refers to an ongoing process of super-micro-miniaturization which has not yet been well adapted for space probes and computers, let alone record-players and tape-recorders. Given a few more years, however, LSI will make itself felt. Using a few inexpensive parts, a near-future designer will probably be able to put together a reliable, small, sophisticated, and versatile electronic circuit. This circuit will make possible much greater ease in using record-players, tape-recorders, or whatever has replaced both of these by then.

Today's integrated circuits, or "IC's", have already made possible a record-player of moderate quality with the electronic parts all concealed in the record-player's tone-arm! Such circuits appear regularly in the hobbyists' electronics magazines, where they are described as simple, and easy to make.

LSI will probably lead to some unforseen advances, as well as the predictable ones. Once it becomes easy to put an extremely high quality four-channel stereo system into a very small space, then it becomes reasonable for designers to think about revolutionizing the non-electronic parts of sound-recording. This means a further improvement upon the basic design of the cassette, cartridge, or disc. Computer memories and astronautical telemetry systems will probably continue to be designed in more and more sophisticated ways. This channel will gradually dribble down to other electronic markets, and home music-listeners will benefit.

More important than these essentially predictable improvements, however, is a more basic change. This change will directly involve the listeners in the sounds they hear. The technique which will allow this is an outgrowth of present-day audio-tinkerers' tendencies to play with the dials as they listen to music. Recently, there has been an introduction on the market of several relatively inexpensive devices which allow a listener to adjust the quality of sound to go with the room within which the sounds are to be heard. These devices are extremely sophisticated extensions of the familiar tone-controls which measure and regulate the relative amounts of bass, treble, and middle-range sounds.

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Sets designed by Luther Burbank McKeen
Costumes by P. Tiedeman • Choreography by P. Kiefer
PLUS A CAST OF DOZENS !!
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"You must see it..." "unbelievable..."
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In the future, it seems likely that home listeners will have the opportunity to do a large portion of actual mixing and control themselves. The musical sounds which they buy might come "unedited," or "unmixed." If he had a convenient way of doing so, a home-listener might enjoy touching up the sounds with a freedom which is now reserved for the engineer who supervises the "official" version.

Imagine a 1990 a. d. version of a popular tune. It comes in a small and convenient package, but this package contains 8 or perhaps 16 separate tracks. If you wish to play it in the "preferred" way, you simply set it so that it is automatically mixed according to a pre-programmed plan. If, on the other hand, you wish to play around with the basic material, and if you have the equipment for doing so, you can manipulate knobs, play with switches, or whatever, and produce for yourself your own version of the musical material. Your playback machine has a full compliment of whatever might be 1990's version of "wah-wah," "reverb," "phasing," and the like. Such possibilities, technologically provided to those who wish to take advantages of them, are powerful lures. I can imagine that playing with such machines as these as a teenager would make one eager to write and perform music. Technology can spur creativity in some cases.

Another step along the way toward giving home listeners extensive powers of composition would be an extension of some of the things which are presently happening in the "straight," or "classical" music world. Composers have recently begun to turn over to their performers an increasing part of the responsibility for the music which is performed. In this way, "classical" music is moving toward jazz. Some composers write out the music, but let their performers assemble it. Some give only a very vague and loose set of instructions to their performers. Some give their performers freedom to choose melodies within a given rhythm, rhythms with a given melody, etc.

It is clear that the kind of relationship which classical composers are now devising in their attempts to make their music similar to jazz is also possible through the use of a machine. A composer might create a piece of music and then put it onto tape in several independent strands. The home listener can then become the "performer" of this piece of music in the same way that he "adjusted" the piece of popular music in the above example.

A further step would be to sell music by the pattern/second, like cloth. One might be able to buy 20 seconds of this sound, 10 seconds of that sound, etc. Given all of these raw materials, a home listener might, easily be able to make his own music, without knowing how to read music, play an instrument, record sounds, or any of the other traditionally-needed skills. This creative opportunity for those who have no musical background is important, for it, again, can lure potentially talented persons into musical creation.

Today's music synthesizer will improve as well, and one of the ways in which it will improve will be in becoming cheaper and easier to use. At some point along the way, it will collide with the kind of "music-by-the-yard" system predicted just above. Video, too, will become a regular part of home-listening. Not only will it become possible to buy ready-made performances of musical events, but also it will be possible to do virtually all of the various kinds of tamperings outlined above not only in audio, but also in video as well.

Imagine high-definition, three-dimensional, full-color, moving holograms. The sound is lifelike, as is the visual image. These are probably the all-encompassing art-form of the future, for they make possible every other kind of art. One can send music, paintings, drama, etc., by means of a television-like system. Older things will always remain, for technology cannot replace personal contact or interactions. Sound recording, high fidelity, and all of the other fine arts and popular arts will be enhanced by technological advancements, for those who accept them and use them.

·A DIFFERENT MUSICAL STRAIN·

stephen allen whealton

JOPLIN - BY RIVKIN
** Nonesuch
H-71248**

Here is a record which is completely beautiful. It is not absolute ly unheard-of or unimaginably new; but it is well-done, and it is not, a cliche. What it is, is ragtime. It features the music of the very greatest composer of ragtime piano music, Scott Joplin. There are eight of Joplin's best rags played very well indeed by Joshua Rifkin.

Back around the year 1895, black musicians had begun to e- merge from their own sub-culture and to perform for whites. In a way, this was bad for their music, for it put pressures upon them which diluted their efforts and slickened their sounds. Nevertheless, it also served to put their melodies, harmonies, and rhythms down on music paper, so that we can study their compositions today. Before this time, the amount of black-derived or black-oriented music which got written down and published was small, and the amount of genuine black music which was written down accurately was small indeed.

A pianist named Scott Joplin, from Texarkana, Texas, helped to further this whiteward trend in black music. Having acquired some 'straight' musical training while he was a youngster, Joplin retained some elements of a 'classical' attitude toward music all his life. He felt, for example, that his piano pieces were comparable to the music of Beethoven, Schumann, etc., with which he had first learned the rudiments of traditional music, 'traditional' in the sense of academic and time-honored among scholars.

The rags on this Nonesuch disc begin with the greatest rag of all, the "Maple-Leaf Rag," of 1899. This piece provided the breakthrough for ragtime to the dubious realms of the white man's music busi- ness. This meant tin-pan-alley.

You could argue that this breakthrough had a disastrous effect upon the black man's music - placing it as mentioned above in the white man's control. Yet there were advantages as well as disadvantages in this inevitable mixing process. Not only was jazz to follow, but also the rags were preserved. Not only was the musical heritage of the black man to seep over into the popular music of the United States and the entire world, but the interpenetration of the two musical traditions which followed this ragtime breakthrough helped future black musicians to receive rewards for their music.

Joshua Rifkin plays these pieces as if they were Baroque sonatinas or perhaps French 'etudes' in the style of Erik Satie. Surprisingly enough, this pristine and clear approach works unbelievably well. Joplin himself usually placed upon the printed scores of his pieces a reminder to performers not to play his pieces too fast. It was apparently a common practice to treat ragtime piano pieces as vehicles for displaying virtuoso performing techniques; so Joplin's pieces were raced through, and curlicues and trills were added here and there. Joplin did not like this, and his present-day interpreter, Joshua Rifkin apparently doesn't like it either. The rags are played slowly, and their calm, beautiful melodies can be easily absorbed.

Nonesuch is to be commended for this release. I do not know how well it is selling, but I do know that I play it very frequently. My favorite rag of all is Joplin's final work, the "Magnetic Rag." Between "Maple Leaf" and "Magnetic" are six other examples of black music. They are all beautifully played and well recorded. I recommend this disc.

CONLON NANCARROW (Columbia MS 7222)

We Americans are a strange breed. If you look at the different back-alleys of the art world which we Americans have explored, you get an impression that there is somewhere in our geography or history a set of forces which forces some of us to do really strange and interestingly creative things. Forgetting the antics and the serious music of John Cage and his esthetic progeny, the career of Charles Ives alone is enough to make one think that this country has a tendency to bring out the backyard creativeness in its composers, for example.

A relatively unknown product of this esthetic mixing-bowl of an environment which is the United States of America is Conlon Nancarrow. Like the other artists mentioned above, Mr. Nancarrow's output is strange. Like many of the artists mentioned above, Nancarrow's music is virtually single-minded — the artist has found his thing, and he is exploiting it for what it is worth.

Nancarrow's thing is player-piano. He has written pieces for his own very specially made player-piano set-up over a period of many years. Some of these pieces have traces of ragtime idioms within them, but mostly they are exercises in precise rhythmic control.

It is easy to imagine that if you make piano rolls with a ruler, a manual punch, and a set of mathematical figures, rather than in the usual way with a piano, you can be more precise than any performer could ever be.

Nancarrow has exploited this possibility, and Columbia records has provided us with a disc which gives ample evidence of the results. The pieces on this disc are all Studies, by name, and they each have a number. Some of them are very study-like; Nancarrow uses the abilities which he has gained through manual punching of his piano-rolls to exhibit some rhythmic relationship; interesting, but essentially dry. Some of the pieces are whimsical; Nancarrow seems to enjoy punching out 'impossible' chords, sequences, and other keyboard antics.

A few of the studies, particularly on side 2, raise this disc above the "curiosity" status, and into the realms of real music. One of these features two melodic strands; one in the treble part of the piano and one in the bass part. As one melody accelerates, the other decelerates. It is basically a "gimmick" piece, but it is beautiful. Another study features two melodies which are rhythmically related by an irrational number; that is to say, by an irregular fraction. This is again a gimmick, but Nancarrow manages to make it interesting.

The disc is Columbia MS 7222. If you are not aversed to an unbelievably fast piano, minimum melody, and a heavy dose of "experiment," try this record. The "experiment" is at all times clearly audible, and there is virtually no "point" to any of the pieces beyond what you hear. I enjoy this disc.

JULIAN CARRILLO (CRI SD 246)

Have you ever wondered who lived between the notes on a piano? How about a piece in 'C and one-half' major? The notes on a piano, a clarinet, an organ, or a guitar, are all situated according to a system of pitch-relationships which has been invented. It is not inviolable, and therefore there are the inevitable composers who violate it. In fact, there are some composers who make a big point of violating it.

One of this latter breed is a Mexican composer who lived from 1875 until 1965. His name was Julian Carrillo. Besides writing much conventional music during his life, he also spent considerable energy exploring the tones between the keys of a piano.

Carrillo wrote books, pieces of music, and notation systems. He devised and created instruments. He taught, he explored, and toward the end of his life, he began to become master of the micro-tonal systems he was exploring.

Two years before he died, Julian Carrillo wrote a Mass in memory or Pope John XXIII. Just after this, one of Carrillo's French pupils, Jean-Etienne Marie, supervised a recording of the work. This disc has been issued in this country by Composers Recordings, Inc. a very small company which makes records for those worthy causes which can afford to have a record made. In this case, CRI allowed Carrillo's Mass to be put onto American discs. It was one of their most fortunate and interesting releases.

The piece is long, and it is texturally a conventional setting of the Mass. The novelty of the disc is the microtonal conception of the piece - it utilizes the notes between the traditional notes. The value of the piece is that by the time he wrote it, Carrillo had risen above experimentation; he had absorbed the new techniques and made a musical style out of it.

The men's voices sound out of tune, until your ear adjusts to the micro-tones. Carrillo wisely puts his chords in the form of clusters, so that the micro-tonal clashes might be heard at their most characteristic clash. The singing is very good, as is the engineering.

CRI is not a very easy label to find in Washington; frequently this disc is in stock at Discount Records. If you think you will like it, search for the disc. I recommend it very highly.

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GALLERY

At last, the Jane Haslem Gallery has given Washington something to talk about. Heretofore, the shows had been spotty and poorly organized. Lacking unity, effectiveness was also sacrificed. But Mrs. Haslem grew tired of graphics and launched a major search for new sources of painting and sculpture. Her first discovery combines both beautifully and rekindles any faith in the gallery that I may have lost in previous months.

Richard Lazarro is twenty-six and a professor of art at the University of Wisconsin. Although this is his first one-man show, Lazarro's work is mature and sensitive. His style has changed significantly in the last three years; square canvases have been replaced by shaped ones. Most of the pieces exhibited are acrylics - large and skillfully painted. Mrs. Haslem says that they are "somewhere between hard edge, op art, and abstract expressionism." As this statement indicates, Richard Lazarro's art defies categorical stereotypes. Free standing canvases reach from floor to ceiling like stalagmites in a subterranean grotto; others twist and pull like tendons. These forms are organic and speak lyrically of a return to nature. The colors are not extreme, even tending towards the pastel, and they move across the canvases in waves and vibrations. The bands of light flow into one another and Lazarro paints the transitions and nuances with grace and confidence.

Richard Lazarro is somewhat of a lover. He prefers the company of his art. And that is revealed in his show - the communing of man and nature.

At the Jefferson Place Gallery on P Street, David Moy has a one-man show. It is a happy exhibit, but by no means exceptional. His huge canvases are blocked in jarring, unmodulated colors with much natural canvas used as positive space. Ragged edged shapes crowd in and flow over the edges. Echoes of Helen Frankenthaler are evident in the wide open spaces and sprawling shapes. But basically, David Moy paints for the land of the non-intellects which is a nice place to visit but I wouldn't want to live there.

At the Gallery Marc, a member of the Comic Art Movement is exhibiting his uninhibited paintings. The artist, Roy de Forest, layers the paint on his canvases in a primitive childlike manner. His colors are straight from tubes, unmixed. And the paintings have limited appeal. So see them yourself.

The Fendrick Gallery is hosting a show of Richard Anuskiewicz's graphics. One of the major colorist (op art) of the decade, he was the student of Josef Albers and has often been placed at the head of the list of this school. Admittedly, Anuskiewicz employs similar color relationships and shape patterns. The difference comes in the intensity of his work. Albers works in quiet, earthy tones while anuskiewicz accosts the senses with brilliant colors and multiple, restless patterns. Albers is quiet, Anuskiewicz sings. In addition to the collection of screen prints and the one cut-out wall hanging, the Artist has created a walled-sculpture of startling beauty. The medium is porcelain enamel, one of the oldest art forms, but one neglected entirely by contemporary artists. The piece is almost six feet square, composed of 100 stainless steel tiles patterned with reds and yellows, from dazzling to subtle. The Gallery (Fendrick) has placed a small pool with a fountain beneath the sculpture, creating interesting variations on the piece. Sentum is intended as a celebration of a survey of Anuskiewicz's prints from 1968 to 1970. The entire show attests to the sensitivity and excitement of Anuskiewicz', the leading op artist in America.

MERRIL GREENE

THEATRE

THE RULING CLASS by Peter Barnes at Arena Stage Kreeger Theatre

With the DeSadian temerity and the host of vigorous myths which typify the constant battle between Apollo and Dionysus: law and chaos, control, and "natural order", order and insanity; with all of these, Peter Barnes has made a superb gel, transparent only on the level of the story line, but many hued and configured in terms of the abstracts to which it reaches, yet never overtly portrays.

It is just this characteristic which completes what the stage thwarts whatever the playwright had in mind for a message is in some ways there and in some ways not, subtle and on the periphery of our academic vision. He has chosen a delightdul setting, the English aristocratic family, a butt for humor inherently, and turned it into Charenton, with a semblance of dignity and hope undermined with a glaze of madness.

The 13th Earl of Gurney dies by his own hand in a sexual hanging while quoting Blackstone and urging on Lord Nelson, to leave his seat in the House of Lords and his blood heritage to a son swept under the carpet seven years in a private "institution". Jack, or "the Naz" then returns to claim his own and I am greeted with a cowled monk claiming divinity in the names of all the gods, truly mad, insane, not normal, yet so touchingly right in his parables that his madness is somehow secondary; but only to me. The conflict set up by his family's rejection and his natural comeliness warps the play, and rightly so, from being a humorous banality which fifty years ago we would have applauded as being the only "fit" thing to do, warps the events into a pity and terror whic even Aristotle would be proud of (prepositions notwithstanding and yes, yes, Aristotle is no sound basis for judgement.)

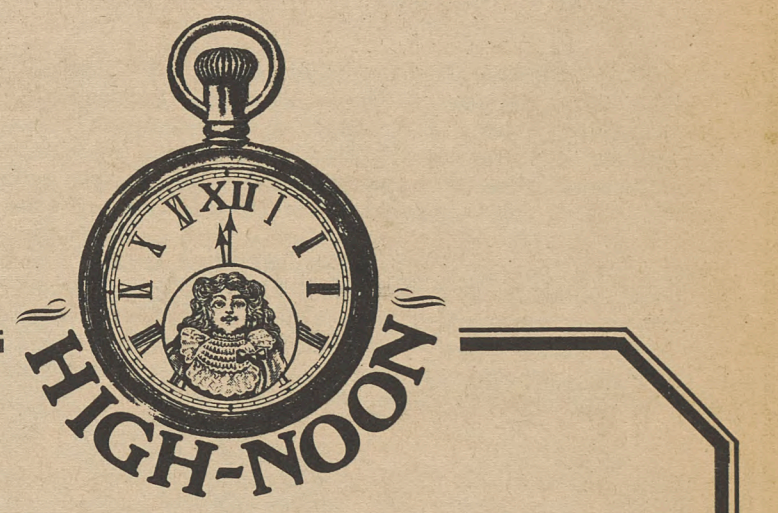
The bulk of the play centers around the family's desire to cure the son so that he might righfully and without trouble assume his role; but this is accomplished with such grotesquery and violence, and with such an amoral eye that I, at least, ended up wanting the whole family to go to hell, Jack being the final arbiter of course. He is subjected to schemes by which he is married off to his uncle's mistress in order order to have a son who could take the seat from him, by a mad European with a psychological testing machine, monsters, and an in with the asylum inorder to borrow patients. So Jack is made a subject. He becomes normal. The cross is removed from the dayroom, he is approved "sane" by the national examiner and everything seems just right. Until. From the lord of love to the lord of fear and judgement and of terror and violent death.

The knife replaces the beads, and in the lewd come-on of the step-aunt Jack finds out exactly to what he has been sublimated, from liquid to solid to gas, poison gas.

Although there are some miscastings, weakly played parts, and the play is done in the new Kreeger, as crowded as a YMCA dressing room, Peter Barnes has touched a point or several which need touching more and more, perhaps even harder than he did. The play entertains so well, that unless you are careful you are entertained into the delusion that the stage is farther away from you than it really is. Yet the issues at stake, the personal desidon whether to be the god you are or to submit that godhead to normalizing, are far too important to be submersed in a light cavalry overture.

Perhaps Peter Barnes or someone else will nail the true Christ up and we will finally see that he really does bleed and groan and that wrath of god is really our own conscience.

PAUL JONES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COUNTERNOTES

CRANK "lost" an amplifyer after their recent gig at Georgetown University. It is the top of a 100 watt Marshall amp. If anyone knows where it might be or wishes to return it, they can contact Crank through us at 965-9650. A band doesn't have all that much money to replace a part like that, so anyone who can help us find it will be appreciated to the utmost. You know?

JACK-KNIFE GYPSY by Paul Siebel (Elektra EKS-74081) is a fantastic album. An earlier album on Elektra had many good moments, but this album brings it all together. All the songs are by Siebel, and are country-fied music at its best. Too often an artist picks up on an element of modern country music, but seldom does he pick up the "sense" as has Siebel. The tunes, the words, the arrangements--they all fit in. There are a number of songs that particularly stand out- "Jasper and the Miners", about a man who doesn't want his land destroyed and does something about it; love sorgs like "If I Could Stay"--"If I brought you a dove/From a cinammon tree/Would you cage her with comfort/Like you've put around me/Or would you leave her to fly/To seek out the sky/...and the fire." and "Hillbilly Child"and "Uncle Dudley" and "Miss Jones"--these are real people: "I'll take a poor girl who eats beans/the kind who wears old blue jeans/She'll treat me like I was a king/ and not her monkey on a string." Siebel has a good voice, and with sidemen like Clarence White(of the Byrds), Buddy Edmons, Russ Kunkel and Doug Kershaw, you begin tounderstand the makings of a great album.

Don McLean surprised a lot of people last summer when he appeared on a bill with Steppenwolf. He was unknown, but when he finished his set, the crowd made him continue. For a Steppenwolf crowd to do that to a little known balladeer-folksinger is quite an indication of his talent, all of which is well-caught on his first album TAPESTRY(Mediearts 41-4). McLean is a superb song-writer, combining powerful, inventive lyrics with good tunes. Perhaps one of his best songs, the title cut, sums up his thematic direction: "Every thread of creation is held in position/By still other strands of things living/in an earthly tapestry hung from the skyline/ofsmoldering cities so gray and so vulgar/as not to be satisfied with their own negativity/But needing to touch all the living as well." McLean plays guitar with the solidity of people like Buffy Sainte-Marie and Mark Spoelstra, and he is very good at it. Many good songs on this album, which should establish him among the top of his contemporaries.

I'm really glad Columbia didn't try to capitalize on Janis Joplin's death. Her last album, PEARL (Columbia KC 30322) came out just as if she hadn't split, heavier because we know something about its future and it re-awakens a void in our present. Janis had finally reached her potential and had found a band she could work with, not against. There are ten cuts on the album, from the folkish "Me and Bobby McGee" to the silly "Mercedez Benz" to her own bitter "Move Over" and classics like "Cry Baby". Janis does them all well. Her voice always could do amazing things, only people were seldom able to catch it on vinyl. When you listen to the lyrics now, they take on meanings that were always there, but we were to late to notice. I hope people listen to this album with love.

Pentangle's CRUEL SISTER (Reprise 6430) continues the line of fine records by this English folk-jazz group. Actually, Pentangle is a traditional group working in a modern context. Their material is culled mostly from the traditional ballads of England and Scotland, and , while the words are left intact, the instrumenatation often includes drums and electric guitar and bass (very un-trad...) Most important, the mood is kept and even Fairport Convention is not as close to the sense od ballads as is Pentangle. My favorite cut is "Lord Franklin", where the concertina creates a beautifully mournful mood, to match John Renbourne's earthy voice. However, probably the most interesting cut is "Jack Orion", a 26-verse ballad that envelops the whole second side of the album. It is almost a tract on variable styles, but manages to retain a cohesive feeling. A very beautiful album, this is for quiet moments with yourself or a friend.

CARLY SIMON (Elektra EKS 74082) is a mixed first album. It reminds me in many ways of David Ackles (who also records for Elektra). There are good songs and some well-intentioned. The best songs are the ones that seem the most personal- particularly "That's The Way I've Always Heard It Should Be", "Dan, My Fling" and "The Best Thing". The first-named song could make it as pop, except for it's Aznavour-ish lyrics about what marriage is like:" My friends from college their all married now/They have their houses and their lawns/they have their silent noons/tearful nights, angry dawns...". "Dan" must have been a hard-to-write song, about love and wanting to feel freedom and not being tied down, only "it took me months to calculate/that I had nothing left without you." Carly Simon is singing from experience and insight. She still is far from the potential which shows thru this album, though she is on the way.

TRIALS AND TRIBULATIONS(Vanguard VSD-6565) is a promising group whose main influence seems to be the Band-ish type of country-music. As a matter of fact, oneof the best songs is Robbie Robertson's fine "Stones That I Throw"; but some of their own songs, like "Down Home", "Friend of Mine" and "Calgary Lady" are equally fine. The group's forte is clear, strong vocals and meshed instrumentation...one gets the feeling that they have been together for a while. Especially pleasing are the vocals of Jim Harvey and Sonny Wilf. A good album.

Free, whose latest album is HIGHWAY (A&M-SP4287) is one of those groups critics like to down-rap because of their commercial success. Fact is, Free is one of the fastest rising bands, and deservedly so. Their music is clear and precise, and Paul Rodgers is one hell of a lead singer. The instrumentals (particularly the guitar of Paul Kossoff) are better than average. "The Stealer" is the cut recieving airplay, but all the cuts are just as good. I guess the final judgement of a group is if they bring pleasure to the listener, and as far as that is concerned, Free does very well. They have only released two albums here in the States, and reports are that the best stuff has not yet been released...

David Bowie's second album THE MAN WHO SOLD THE WORLD (Mercury SR-61325) is as introspective an experience as John Lennon's recent effort. Bowie's vision/strength lies in his imagery(the only saving grace of that first album. Down- that's pretty much the way he sees things: "I'd rather stay here with the madmen/Than perish with the sadmen running free..." "When all the world was very young/and mountain magic heavy hung/The supermen would walk in file/Guardians of a loveless isle/and gloomy browed with superfear their tragic endless lives/Could heave or sigh/in solemn, perverse serenity, wondrous being chained to life." Add to these themes a haunting voice and arrangements aimed specifically at effect, and you begin to understand what can happen. A most interesting album.

Peter Green's THE END OF THE GAME (reprise 6939) strikes me as being a very personal album, much more so than most albums of its kind. Green, who played with Mayall and Fleetwood Mac, has always been considered one of the most solid guitar men around the English rock scene, but he never seemed to achieve the star status of some of the other guitarists (many of whom were far less competent). Working with four musicians who obviously who obviously understand his aims , Green has produced an intringuig, introspective album that features the sense of rock and the feel of jazz. If that is confusing, it is meant to be. The six songs on the album were all composed and arranged by Green, fluid motions of music, with very smooth interaction of instruments. Whether Green is playing a cascading flow of runs or picking note-for-note, the prime sense is ease and motion. All cuts have the same sense and blend into a fine album.

I don't know whose idea it was to match John Lee Hooker with Canned Heat. The idea was good, but the result, HOOKER N HEAT (Liberty LST-35002) shows both advantages and disadvantages. The songs for the most part are simplistic, mostly because the people involved didn't have the time to develop the empathy that really good blues playing bands have. And there is a difference in the experience and how each party reached their understanding of the blues. Still, the album is pretty interesting, mostly because of Hooker, who is almost a legendary, mythical blues figure, who, like most blues singers, has never recieved the attention and rewards of the derivativ blues people. No cuts that stand out above the rest, though the patter between songs is often interesting. By the way, it's a double album.

Poco live on DELIVERIN' (Epic 30209) is Poco at its best because one feels that rare empathy that exists in relation to a Poco audience. For the many who have seen them in their several appearances in this area, this album is sort of a memoir, and for those who missed those great shows, the album is a great introduction, featuring some of their best material. Five songs have never been on an album before, and they include some of Poco's best- "Hear That Music" and "Kind Woman". There's also a long medley made up of"Grand Junction", "Just In Case It Happens, Yes Indeed" and "Consequently So Long". The stand out feature of Poco. besides the enthusiasm and generally excellent caliber of musicianship, is the steel guitar work of Rusty Young. He's just incredible, and really brings excitement to the group. And of course Messina and Furay have proved beyond a doubt that they have outlived their heritage just as well as some other people. You know what I mean?

Dion, who has now outlived his past as "Dion and the Belmonts", has just released his second album for Warner Brothers , YOU'RE NOT ALONE (WS 1872). It is a fine album, though, unfortunately, Dion or Warner's has seen fit to add all sorts of unnecessary orchestration and padding, which is one thing Dion doesn't need. If anything, it distracts. "Let It Be", "Blackbird" (homage to the Beatles) , "Close To It All" (Melanie) and seven original songs, all very fine. Dion plays a deep, resonant acoustic guitar; it is in and of itself sufficient backing. His voice is equally excellent, just this side of being pop-ish. Among the best cuts, "Peaceful Place", "Josie", and "Attraction Works Better Than Promotion". An excellently produced album, tho I wish it was just Dion and his guitar.

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JOY OF COOKING (Capitol SD 661) is a superb San Fransisco band that features two dynamite girl singers (who also play in the band). The singers are Toni Brown and Terry Garthwaite, and their sound is kind of like Cold Blood's Lydia Pense, except smoother and doubled. The makeup of the band, besides the usual drum-bass-guitar set, includes alto sax, clarinet, kalimba and harp. The sound is a funky white blues, not a derivative copy. Toni Brown writes most of the material, though the band does arrangements of traditional tunes, like "Hush" and "Mockingbird" and the Furry Lewis blues "Brownsville". My favorite cut is the longish "Did You Go Down town", a driving, mad ballad with some pretty strong lyrics (several of which you really have to listen for.) Many albums feature exciting songs, but very few albums feature excitement from beginning to end. Joy of Cooking is one of these. Highly recommended.

An album had come out with almost no publicity and reputation for its makers. The album is EMERSON, LAKE AND PALMER (Cotillion SD 9040) and it is among the best four or five albums released so far this year. Featuring the writing and keyboard work of Keith Emerson (formerly of King Crimson), it is just incredible. Piano has been making a comeback in the last couple of years, and people like Emerson, Leon Russell and Nicki Hopkins are primarily responsible. This album has elements of classical music that give it a superb quality - I just don't know how to convey it. Piano-organ plus bass plus drums - that and some excellent vocals make up the album. "Lucky Man" and "The Barabarian" are the best cuts (of many good cuts), and I guess that if I had to try to describe the music, I'd call it classical-jazz-rock.. (yes folks, a brand new catagory)...I would get this album as quickly as possible, if you don't believe or understand me...It is superb.

McGUINESS FLINT (Capitol SMAS 625) is a widely respected English group that is just beginning to score in this country through their single, "When I'm Dead and Gone". Theoretically, their music is very simple, basically acoustic, and happy. But it is very smoothly, and sometimes complexely, arranged for effect. Some of the best cuts are ballad-like numbers such as "Dream Darling Dream" and "Lazy Afternoon", touches of McCartney occasionally visible. There is also the occasional touch of the depression, the late forties, and the folkiness of the middle sixties. My own favorite is the nicely arranged "Brother Psyche" and the hit cut already mentioned. A very together album, and well worth listening to.

Cat Stevens' second album for A&M in less than a year, TEA FOR THE TILLERMAN (A&M SP4280) continues the new image of the gentle poet-troubador (in the same vein as Donovan, but by no means a copy or imitation). Like several other writers of this genre, Stevens' voice is gentle, just this side of being wispy, and it fits into the gentility of his songs. The songs themselves are poems of travel, of changes, of journeys to lands and into self. I don't particularly like his calypso-type songs, but the rest is just fine.

Elton John's latest blockbuster, TUMBLEWEED CONNECTION (Uni 73096) is once again a superb album slightly lost in overproduction, very much like that first album. If anyone is not aware, Elton John is probably the fastest rising figure on the music scene today (both albums are among the six top-selling albums in the country, which is quite a feat). Along with his lyricist, Bernie Taupin, Elton John is assaulting our ears with a barrage of top-quality material. I have heard him called a "funky Feliciano", but that is not a very adeuate description of his talents. He plays a superb piano (occasionally too choppy), and sometimes (as can be attested by those who have seen him) he is so full of energy, he must practically tie himself to the piano during a set. This new album centers much around themes of violence ("Well Known Gun", "Son of Your Father" "My Father's Gun"...) and, conversely, love. That's par for Elton John. He is above all else a stylist and a performer, and it comes through on every song.

McDONALD AND GILES (Cotillion SD9042) is a very pleasant album. At times the moods are so gentle you feel like closing your eyes and falling into a slumber of feelings.. and other times you feel like just being up and moving and full of energy and vitality. Ian McDonald writes most of the material done and plays guitar, organ, saxes, flute, clarinet, zither (?), and sundries (a new instrument perhaps ?), while Michael Giles handles percussion (dig this - drums, milk bottle, handsawlip whistle and nutbox..) and they both share the vocals. And guess who is one of their sidemen? Stevie Winwood. Most of this album is instrumental (the vocals, when done, are also quite good,) and the mood is gentle and fluid, the style somewhere between progressive folk-rock and pop-jazz. I know that probably infuriates people (not being exact) but believe that this is a fine album. By the way, the second side (a long cut called "Birdman", with many themes within it) would make an outasite soundtrack for a film---experimental or whatever.

John Renbourn is one of the guiding lights of Pentangle. THE LADY AND THE UNICORN (Reprise 6407) is his second solo album for Reprise and it is wholly instrumental, consisting of medieval music, folk tunes and early classical music. Renbourn is a master guitarist, and he is backed by viola, concertina, flutes, and violin (the last played by Dave Swarbrick of Fairport Convention). The album is a delight. The songs are light and well-paced, and this is an album for gentle hours. Perhaps the best known names among the composers are Bach and Dowland. Renbourn writes: "I have not presumed to reproduce early music as it would have been played but hope nevertheless that the qualities of the music can be enjoyed, though interpreted as they are on more recent instruments." No worry. Aim achieved.

CAUGHT LIVE

ALEX TAYLOR, COWBOY at the Cellar Door (thru Sunday Feb. 14)

Some people could assume that if your name was Taylor, you were born with a guitar in hand and melody in mind. We've had James, and then Livingston (who fights hard to stay away from everybody's insistance that he remember who his brother is). And then rumors started flying about other Taylors, sort of a real, live, grown up Partridge family, only everybody was doing their own thing. Well, truth is, there are other Taylors, but, if Alex is any indication, they were not struck from the same cleft. Alex seems kind of glad that people probably come to see a third edition James, because, he says, then he can unleash his dynamite band. And he's right, on both counts. A lot of people might be dissapointed that he is not James or Livingston, but they won't be dissapointed in the show one bit. That is for two reasons. Alex is right, the band is fine...more than fine. And, through Alex, the band generates an empathy that many groups take a long time to develop---that empathy with audience. Alex himself is a solid, strong singer (he plays no instrument on stage), the kind of guy who obviously enjoys belting out a blues or a ballad, or one of his brothers' well-known tunes (no hang ups there). He started working with the guys in the band when he went down to Macon, Georgia to cut his first album. They got it on pretty well, and, as they were studio musicians, they decided to take a break and go on the road for a while (a reverse of the usual situation). The band, as previously stated, is superb. It consists of Bill Stewart on drums, Johnny Sanvlin on bass, Joe Rudd on guitar and Paul Hornsby on organ. As a band, they have only worked together for a little over a month, but it is obvious that they know each other's instruments and styles from the studio, by the empathy that so obviously exists within the band. There is no sense of following or set patterns, but rather a sense of intentions, fullfilled. The group closed the second set with a long number called "Southbound", which gave ample opportunity for Rudd and Hornsby to display their solo virtuosity (Rudd in particular doing some fine guitar, both straight and slide). Stewart and Sanvlin, by the way, are not just backing, they are setting the pace and keeping it going (once again, particulars to the drumming of Stewart, who plays some of the most precise and clean drums I have heard in some time.) It is a fine show to watch.

Also on the bill with Alex Taylor is another fine group from Macon, Cowboy. Their recent Atlantic album, "Reach for the Sky" was one of the most promising new albums of last year. Live, they are just as good, perhaps a little better. In a sense, they play country music, not the pure kind, but the new, rock-influenced kind, a kind of hard-edged Buffalo Springfield. That is not to say they are derivative, because they are not. And they are not even so easily typed. They can do straight Rock n'Roll, or gentle, folk ballads. They intertwine acoustic with electric, with emphasis always on the vocals. The group is made up of Tom Wynn (drums), Scott Boyer (guitar, fiddle), Tom Talton (guitar), Bill Pillmore (piano, fiddle), George Clark (bass), Pete Rowalke (guitar). The three guitar players exchange the leads, often several times within the same song. All the musicians are excellent (Macon apparently has quite a fine musical colony), and once again, one of the sparkling qualities of Cowboy (as with Alex Taylor) is the empathy within the band. Opening night was hectic, with equipment a slight bit awry, and a guitar missing, and one amp buzzing, but Cowboy still got it on and directed the audience into a happy state of mind. Most of their material came from that fine album, but they also played several other songs, some just written and not even titled. Cowboy is a very relaxed band on stage, and that feeling is easily generated into the audience, setting up Alex Taylor's set very well. It seems like it should be a good week at the Cellar Door.

Richard Harrington

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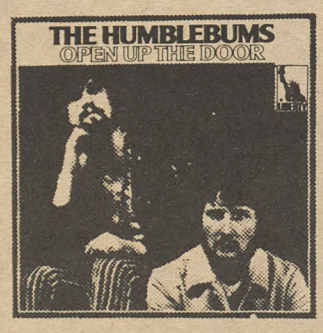

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BOOK BAG

LA CAUSA. THE CALIFORNIA GRAPE STRIKE by Paul Fusco and George D. Horwitz, MacMillan, N.Y., 8x10, 159 pp., hardbound, $7.95.

Give this book to someone you love and share it. Or if you love yourself enough, buy your own copy. Because I can't help saying, it's a beautiful book; and, if you dig it, you'll want to keep it (that's why I don't recommend the library).

Paul Fusco's black and white photographs are stories in themselves. George Horwitz's prose gives them an added dimension. Neither photographs nor words deal out the usual Romantic noble savage bullshit that used to be common in literature sympathetic to "minority problems". How the hell can we be romantic anymore, after all? With all the "minorities" we are suddenly opening our eyes to see---blacks, browns, yellows, Jews, Catholics, WASPs, Indians, hard-hats, silents -- we can hardly romanticize about the "problem" which, essentially, is ourselves. The approach of this book is what it should be---just looking around and seeing what's happening.

And that's plenty.

The staight narrative approach of the prose and the bluntness of the photography need no frills to evoke even more than mere poignancy, the pride, courage , and anger of the farmworkers which has been transformed into energy by Cesar Chavez's and AFWOC's advocacy of non-violent methods.

The book is divided into four parts, alternating sections of photographs with prose. Some of the photographs are accompanied by quotes, most of them speak for themselves. The introduction is a letter from Chavez to the President of the California Grape and Tree Fruit League, explaining the strikers use of non-violence. The rest of the prose is given over to four studies of four persons active in the strike. But before I get into that, I want to comment on the layout of the prose material which, in keeping with the presentation of the book, is visually oriented. The designers, William Hopkins and Ira Friedlander, have given the type wide outside margins and broken this space with quotes. Certainly not an innovative device, but indicative of the whole attitude of the book. LA CAUSA (and this goes for the strike for which the book was named, too) has not just been thrown together and turned out. It has been thought through and laid out.

Meanwhile back at the farms, Horwitz introduces us to George, an elderly Filipino; Macario, who is one-half Apache, whose parents were born in Mexico, who himself was born in the United States; Amalia, a California university student who lives across the Mexican border in Mexicali, and with whom the author seems a bit in love, if you can be "a bit" in love' and Pancho, who comes from a long line of Mexican reformers. All are farmworkers. All huelgistas---strikers.

In each of the sections devoted to one of these four activists, we are given a verbal picture of how they are working in today's movement and of how a person's life has been affected by U.S. disregard for people without power, meaning without money. They came to the U.S. to find a bearable life. And because that life is usually more bearable than the one they left behind, they think they should be, or have to be, content with their lot. It is an old story. That they may be better of materialistically at the bottom of the heap here is, of course, no excuse for purposely keeping them there, which is what we, in our blind affluence, have done.

George Catalan came to California from the Phillipines in the twenties. In the Phillipines his family were farmers. He says: "I came because of the history of the United States. Land of Opportunity? Make a little bit more? But I find out, you know? It's as worse as the Phillipines...I never had a chance to marry. Nor enough women came..." Another reason that Catalan never married is that the California misceginationlaw prohibits an Asian from marrying a black, brown, red, or white (or blue?) American.

Macario Bustos tells of the salt water floods in the late thirties and early forties which ruined thousands of acres of Mexican land and were responsible for uncounted numbers, of deaths. Arizona farmers found too much salt in their land. They flooded their land and drained the excessive salt to the Colorado River. The Mexicans who continued to use the Colorado as a source for drinking water got sick, died. Marcario's family farm was flooded with salt water, the land ruined, so they went to look for work in California.

Calexico, California, has a population of 10,000 and a shopping district ten times that needed for a town its size. Horwitz writes: "At what would seem to be the middle of town, Calexico stops abruptly at a high Cyclone chain fence---it is called 'El Cerco'---and on the other side live the customers, 400,000 Mexicans in a combined city and rural slum called Mexicali, capital of Baja, California. It's big."

It's big. In scope, this book is big---in numbers of people it's talking about, in social and moral issues its presents, and in its impact.

Let me say it another way: Es un libro hermoso.

JUDY WILLIS

THE WYOMING PROJECT-A Case for Major Social Change

An idea's been developing in Stony Brook, Long Island for the past nine months. It's not a new idea, but perhaps it's being taken as a serious possibility for the first time. The idea is simple: encourage people who are fed up with the style of life possible inpresent America to migrate to one state and form a majority. The state in(of)mind is Wyoming.

The question of divisions within the at-large movement arise, but are irrelevant because any plan to form a majority in astate would seem to require participation from a wide variety of change-oriented people, be they politicos, potters, educational experimentalists, acid-mystics, communalists, etc., etc.....

We are a group of millions. We are mobile. We share a lot. We have the potential to do something big.

And what are the outcomes for what we'd put into it?

Among others, we'd be participating with a lot of good people in a solid undertaking. There would be the chance for developing a relevant life-style. And there's the issue of control we'd have over our own fates. Even on the community and county level, political control means being able to determine a high proportion of laws affecting us and the nature of enforcement of laws. On the state level, we can talk at least in terms of control of:

---most of the body of criminal law affecting citizens of the state
---most of the enforcement of the law
---state penal institutions
---the state educational system
---laws affecting corporations in the state
---social welfare; quality of medical treatment
---etc., etc...

And then, there's the power weildable by the governor, federal senators, and congressmen in national politics.

Sound worthwhile? Now, why Wyoming?

Small population--as of 1970, about 315,000 people and 190,000voters. (How many at Woodstock?) There's a lot of room and plenty of beautiful country (the Tetons, Yellowstone, and grasslands?. It's close to movement developments in the more populous states of Colorado and Montana. Clean air, clean water, dry climate, and very cold winters.

People are already in Laramie , Wyoming. People are starting to move; hopefully, slowly and steadily.

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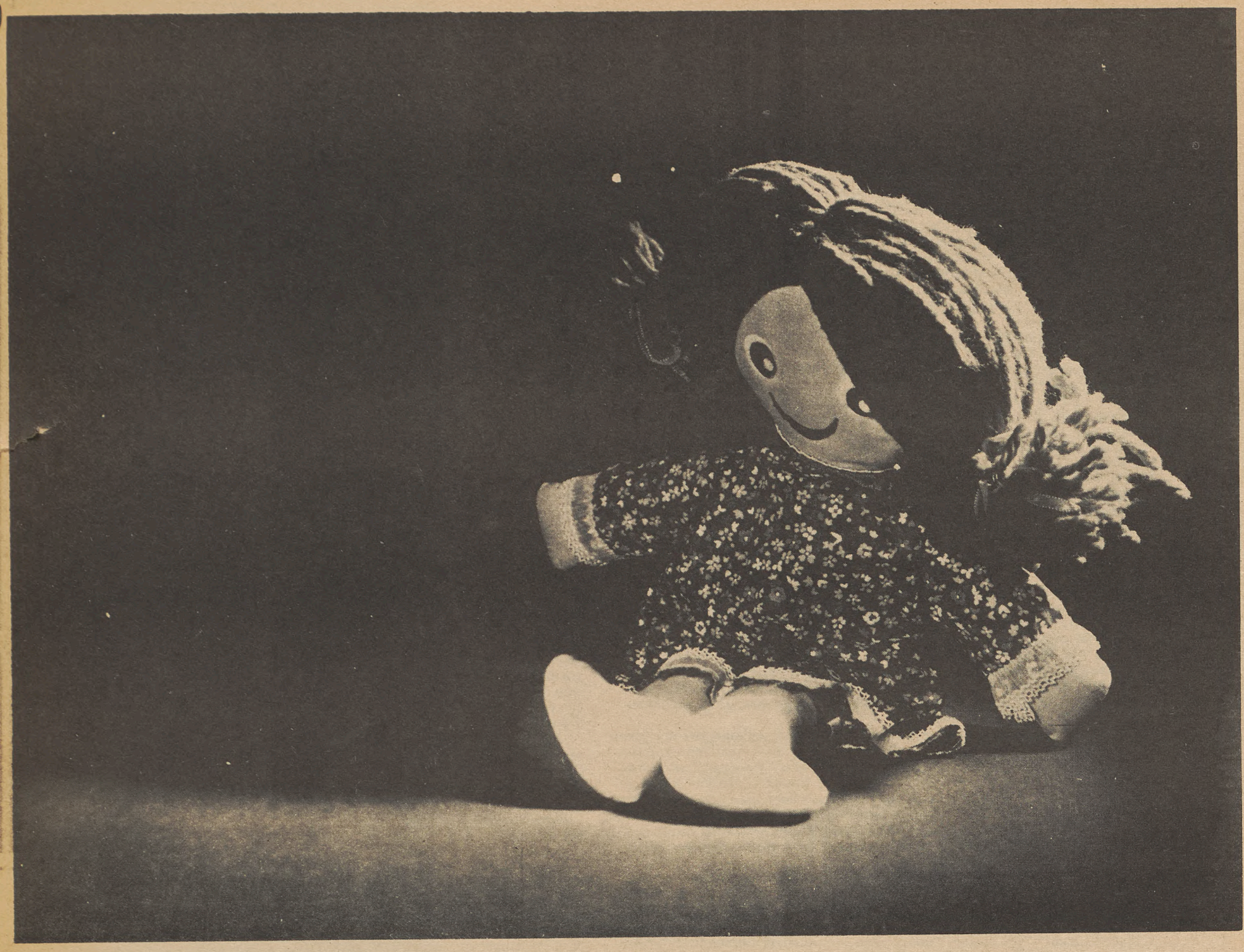

If loneliness were just my little rag doll
and understanding went as far as
button eyes can see
then maybe I'd accept my solitude
and like a little raggedy head
I'd smile on childishly.
But thoughts that fill my head
are not of cotton.
Beneath my skin
I'm as real as I can be.

Poem by Mary Lee,
Illustration by Tom Purdy, the chevron

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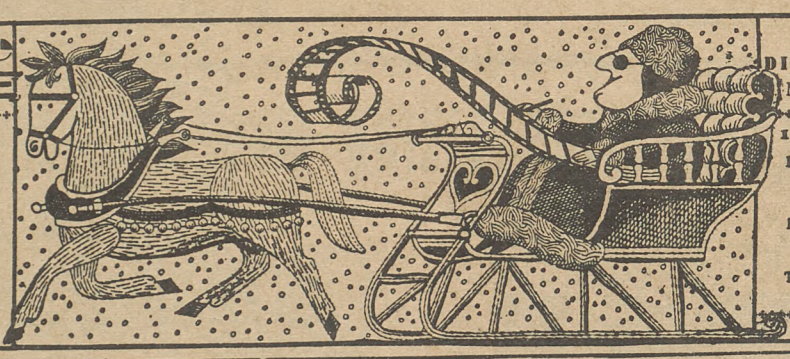

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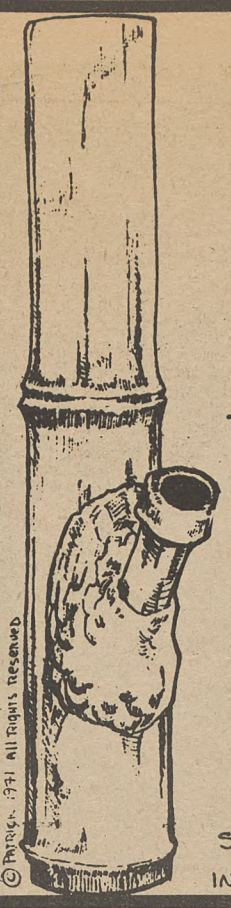

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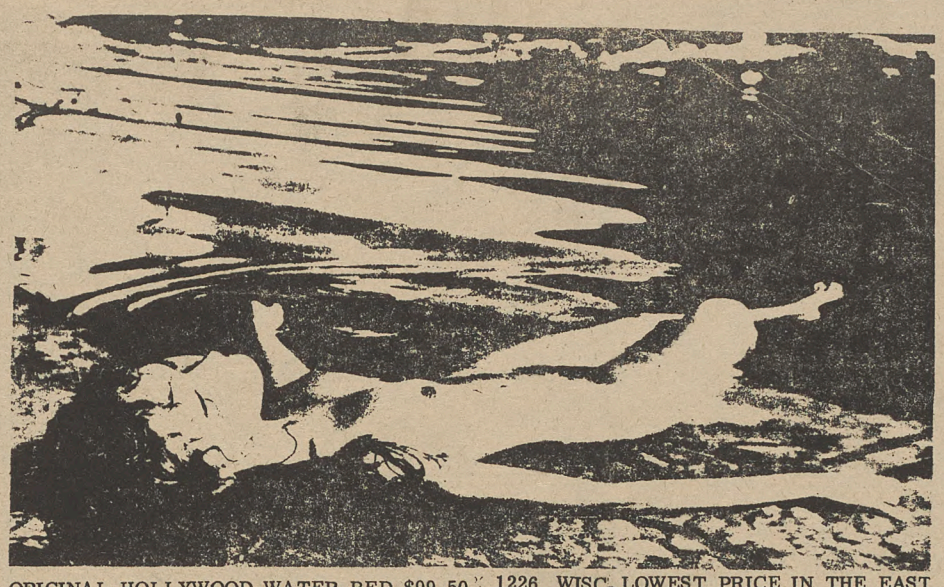

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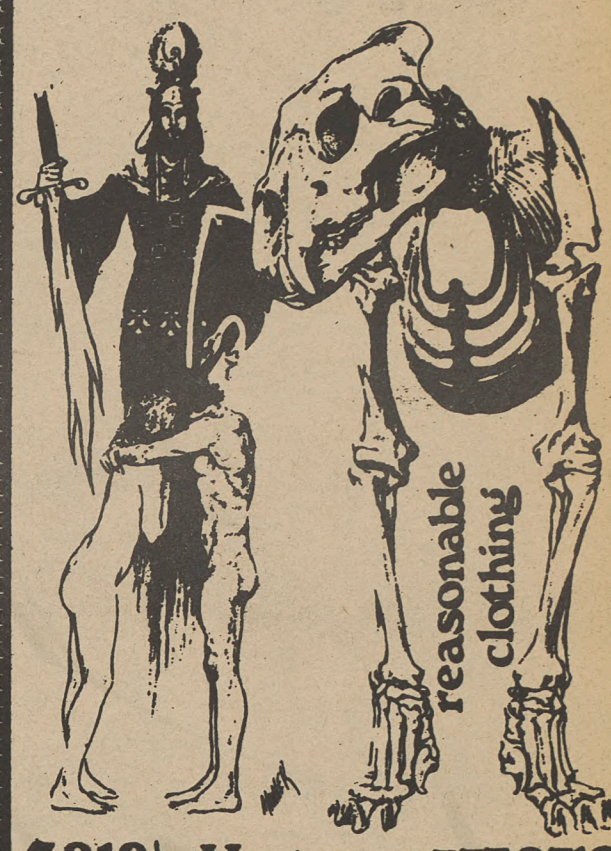

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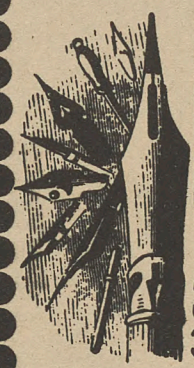

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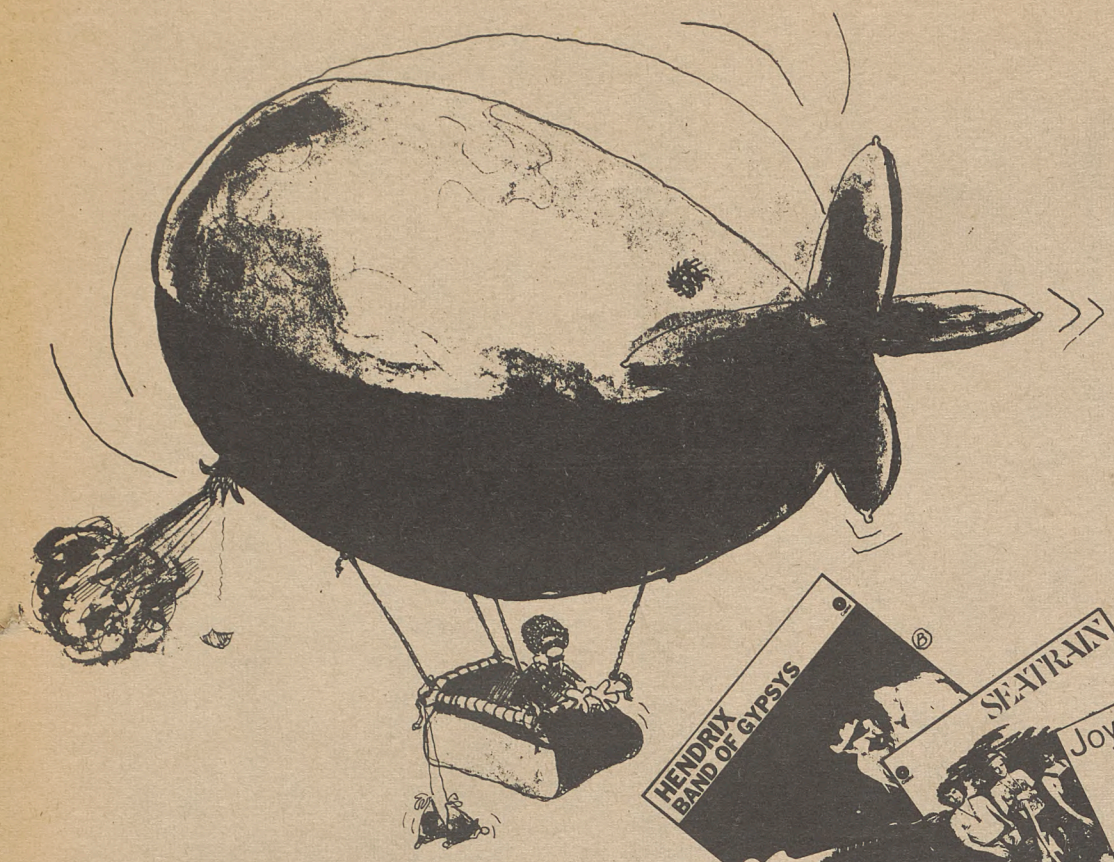

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